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A MANUAL OF FRENCH PROSE CONSTRUCTION

WITH VIVA-VOCE EXERCISES
AND PASSAGES FOR TRANSLATION INTO FRENCH

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PREFACE.

French Composition should be recognised as an important part of every French Examination, and will no doubt be so recognised in the near future.¹ Mere grammar questions are no test of knowledge of a language, and a passage in French to be turned into English is rather a test of the student's English, a very important exercise, of course, but too often done in a slovenly and perfunctory manner. A candidate with a very incomplete knowledge of French might make a very fair show in an Examination of this sort, but would utterly fail if he attempted to translate an easy passage of English into French. For it is then that the many niceties and difficulties of the French language become apparent. In this respect French is the most difficult of all the languages, ancient or modern, generally studied in England.

In dealing with a modern language, it must be borne in mind that it is the *spoken* rather than the written tongue with which the student is primarily concerned. The ultimate appeal must be to the ear, and until the ear is thoroughly familiar with the sounds and rhythm of the language, the work of the student will be more or less mechanical and unsatisfactory. To express himself with any degree of confidence or success in a foreign language, he must be well acquainted with it as a *spoken* language, and the instruction and work should, in the early stages of learning, be almost

¹ Since the above was written, *Translation from English into French* has been added to the curriculum of the London University Matriculation Examination.

entirely *viva-voce*. It follows that the standard of proficiency to be attained in a modern language, such as French, is much higher than the standard of proficiency in a dead language such as Latin. In the case of Latin the spoken language is practically non-existent, and the standard to be aimed at is more or less conventional. The *written* symbols of a language convey to us as imperfect an idea of its spirit and vitality as an old photograph does of the life and character of a person we have never seen or conversed with. The qualities, rhythmical or musical, which the ancient languages may have possessed, are to a great extent lost to us through our very imperfect knowledge of their sounds, accentuation, &c. Is this to be wondered at in the case of dead languages, when most Englishmen who have studied French, a living language, are prepared to assert that French poetry is merely rhymed prose? Such persons fail entirely to catch the rhythm and the accentuation of the language, *even when it is spoken by a native*. The late Mr. Gosset, in his *Manual of French Prosody*, makes the astounding statement, that French poetry is entirely wanting in rhythm in the English sense of the word. In French and German, the ear is the 'supreme arbiter', which cannot be appealed to in Latin and Greek.

In English schools, one of the greatest obstacles to progress in modern languages, and indeed in all languages, is the want of early training in the mother tongue. Pupils in the higher forms are often ignorant of the meaning of the commonest words, and have a very insufficient vocabulary. They are unable to read intelligently, and of course are unable to understand what they read. They regard punctuation as a useless accomplishment. They have not been drilled in paraphrasing, in defining words, in synonyms, and in many other exercises for which the English language furnishes such rich material. They have often no conception of the construction

of a simple sentence, much less of a complex one, and the facility with which they can produce sentences without a subject or a verb is astonishing.

It is often said that in English there is nothing to teach. There is no 'gerund-grinding', of course; but the very absence of inflection is a decided advantage from the point of view of the training of the mind, because the pupil is forced to *think*. The words are not *labelled* for him, as in Latin or Greek.

The French Grammars in use in England may be useful from the point of view of the student who has *already* acquired a knowledge of the French language, but they are mere translations of works which are themselves servile copies of the old Latin Grammars, and are almost worthless from the point of view of the student who requires help to write *Modern* French with some degree of correctness. They give little or no assistance to the English student who has before him an English sentence to be turned into French. A chapter on the uses of *de* and *en* will not enable him to render *of* and *in* into French, and the rules for the concord of the French participles, however important, will be of very little assistance in translating the English participles. Again, what French Grammar in use in this country gives a full account of the different forms of Interrogation both in Principal and in Subordinate Sentences?

This book aims at supplying these deficiencies. It is an attempt to explain French construction by taking the English construction as the basis, and by giving prominence to the points of Syntax, &c., in which the two languages differ. It should be noted, also, that the book deals with *Modern* French. The examples are taken almost exclusively from modern authors, and poetical quotations have been avoided. The student will therefore find it necessary to revise some of the rules which he may have learnt in French Grammars, notably those which concern the partitive article, the place

of the adjective, the use of *ce* and *il*, and of *qui* after a preposition.

I wish particularly to draw attention to the arrangement of the work, which, it is hoped, will enable the pupil, after a brief study of the *Table of Contents*, to find out easily any point on which he may wish information. For instance, the way to render the English negative will be found in Chapter XI., *The Adverb* (Negative); its place in the sentence in Chapter IV., *The Order of Words*; while the cases in which it is required in French, although non-existent in English, will be found under *Expletives*, Chapter V.

Although the general remarks on accent and quantity contained in the Introduction may seem out of place and of too controversial a nature for a school-book, yet I think their insertion is warranted as a contribution to a question which is of great importance in learning a living language, and which in the case of French has been surrounded by so much error and uncertainty.

Chapter I. is devoted to the Choice of Words, Synonyms, and some of the chief differences between English and French with regard to vocabulary. In order to emphasise the importance to be attached to this point, I have given in Part II. a considerable number of exercises on it which are intended chiefly for *viva-voce* practice. In this connection I should like to insist upon the necessity of having not only a good English-French Dictionary, but also a French Dictionary in French. Unfortunately, of the English-French Dictionaries in common use nine-tenths are practically worthless.¹ What is the good of a dictionary which, for instance, under the word *Tell*, simply gives, without comment:—*dire, raconter, annoncer, apprendre, montrer, publier, avouer, expliquer, distinguer, compter,*

¹ Bellow's *Pocket Dictionary*, price 10s. 6d., and Larousse's *Dictionnaire Complet*, price 3 fr. 50 c., can be highly recommended.

dénoncer, porter? How many of the following sentences will the average English school-boy translate correctly with the help of such a list of words?—**Tell** me the truth—Every word **tells**—**Tell** him a story—This **told** upon him—He was **telling** his beads—**Tell** me the way—I will **tell** you how—I can **tell** one from another—There were twenty all **told**—He can **tell** by the colour—**Tell** him of the danger—Please don't **tell**. I have elsewhere (see p. 167) indicated to what extent a dictionary should be used in the class-room, but I cannot endorse the counsel of perfection which is sometimes given: Do not use a dictionary at all.

Chapters II. and III., which deal with Simple and Subordinate Sentences, are of the highest importance. A knowledge of the analysis of sentences in English is here absolutely necessary, as I have throughout made the English sentence the groundwork and have tried to show in what respects the French sentence differs from it.

In Chapter IV., *On the Order of Words*, this work lays claim to a fuller, more methodical, and more original treatment of the matter than has hitherto been attempted. In most French school-books, the subject is dealt with in a very scrappy and unsatisfactory manner. *Emphasis* has its natural place here, as being closely connected with the word-order.

For the sake of convenience, Repetition, Ellipsis, Expletives, and Redundancy have been dealt with in one chapter (V.).

Similarly all points of Concord in which the two languages differ have been given in Chapter VI. The Past Participle, the happy hunting-ground of examiners, has only a small amount of space allotted to it, but quite enough in proportion to its importance, which is much overrated.

In the remaining chapters special prominence is given to three points, which are generally very inadequately treated, and which might be called the three great stumbling-blocks

of the English student,—Tenses, Pronouns (Chap. VIII.), and Prepositions (Chap. XII.).

In Chapter VII. (The Verb) will be found, in addition to a full account of the Tenses, important sections on Auxiliary Verbs, the Passive Form, the Participles, and the Subjunctive Mood. The treatment of the latter point may seem somewhat meagre, but in this most logical of all points in a most logical language, the multiplicity of rules is useless and often misleading, and unless the student enters into *the spirit* of the Subjunctive, rules will be of little avail. In the chapter on the Subordinate Construction, the cases in which the Subjunctive is used have already been indicated. I have therefore thought it more useful to give a short section explaining its general principles, and a long list of examples to show the uselessness of rules.

Short chapters, in which the *Articles*, *Comparison*, and *Adverbs* are dealt with in so far as they are worthy of note from an English point of view, complete the first part of the book.

It is strongly recommended that the numerous examples in Part I. should be carefully studied by the pupil. He should be required to explain them; to translate those of which the English equivalent is not given, and to give the French when the English is supplied by the teacher.

Of the continuous passages in Part III. some sixty are translations and adaptations from the French, introduced with the object of bringing into prominence the peculiarities of French construction. At the same time the English is made as idiomatic as possible. It is hoped that these will give the student some idea of the balance and rhythm of a French sentence, and form, so to speak, a stepping-stone to the translation of the passages of original English. All the passages are taken from standard authors, and I have endeavoured to choose those which are of some literary value and interesting

in themselves, avoiding extracts of the merely anecdotic kind. A few are selected from Examination Papers.

In the preparation of this work I have consulted many grammars, dictionaries, &c., but my indebtedness may be limited to the following authorities: Benlœw and Weil, for the Introduction; Larousse, Paris, Ayer, and Robert. The last-mentioned, from whom I have borrowed freely, is particularly rich in examples from modern authors. I have also consulted with profit Jespersen's *Progress in Language*, a work which should be in the hands of every student of English.

It is difficult for me to express in adequate terms the great help I have received in the way of corrections and suggestions from Professor Carayon (formerly of St. Paul's School, now of the "Collège Chaptal", Paris), who undertook the arduous task of reading through the work both in manuscript and in proof. For valuable assistance and criticism my thanks are also due to a former colleague, Monsieur Alfred Delacourt, who has supplied some of the extracts in Part III., and to my colleague Mr. Francis Storr, to whom I owe the idea of giving extracts adapted from the French.

MERCHANT TAYLORS' SCHOOL, LONDON,
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FRENCH PROSE CONSTRUCTION.

INTRODUCTION.

GENERAL REMARKS ON WORD-ORDER AND ACCENTUATION.

I.

1. **Definitions.**—The order of the words (= **Logical Syntax**) in a sentence corresponds in theory to the order of the ideas. The **Formal Syntax** of the sentence is merely the expression or image of an action or fact.

In the sentences:

- (1) Romulus Romam condidit;
- (2) Romam condidit Romulus;
- (3) Condidit Romam Romulus,

the formal syntax is the same because the same fact is expressed in all three, but the order of the words is different, because the order of the ideas in each is different. These sentences might be rendered thus:

- (1) And it was by this Romulus that Rome was founded;
- (2) And this city of Rome was founded by Romulus;
- (3) And the foundation of Rome was accomplished by Romulus.

Formal Syntax has to do with the *relations of the things* in the statement.

Logical Syntax (= order of words) has to do with the *mind of the person* who makes the statement.

2. To give a correct rendering of a statement in a foreign language, strict attention to the order of the words is neces-

sary. The following example from Horace will show what is meant:

Nihil est ab omni
Parte beatum.
Abstulit clarum cita mors Achillem;
Longa Tithonum minuit senectus.

The usual translation of this would be:—*There is no happiness without alloy; a swift death cut off glorious Achilles; length of years wore down Tithonus.* But this does not at all give the force of the Latin, for the connection between the maxim expressed in the first sentence and the instances given in the two following lines is not shown. To translate correctly keep as closely as possible to the order of the words:—*There is no happiness without alloy. To be snatched away in the height of his fame (clarum) by early death was the lot of Achilles; although endowed with immortality (longa), Tithonus suffered from decrepitude.* For although metre, euphony, and rhythm may have some effect on the order of the words, yet the position of *clarum* and *longa* is too striking to be accounted for in this way.

Other examples:

Hunc juvenem intemperantia perdidit = This young man through want of self-control came to ruin.

Concordia res parvae crescunt = Concord makes small things prosper.

Parvae res augentur audacia = A small fortune (or a weak cause) is improved by intrepidity (or impudence).

Il est parti pour éviter un désastre = You know he has gone away, and this is the reason—to avoid a disaster.

Pour éviter ce désastre il est parti, = To avoid the disaster I have told you of, this is what he did—he went away.

3. Primitive Languages.—In primitive and in ancient languages the relation between the Formal Syntax and the Logical Syntax is not the same as in the modern languages. In primitive languages the words were placed in the order of the ideas (= *sensations or impressions*), and the relations of the ideas were expressed by the inflections. In modern languages the words also follow the order of the ideas (= *logical thought*), but this same order is used more or less to express the syntactical relation of the ideas.

Note particularly that *Order of Ideas* applied to primitive languages does not mean the same thing when applied to modern languages. The order of the ideas among primitive peoples depended on the impressions made on their minds by things or events. In modern civilised nations the human mind marshals its ideas in a certain order before giving utter-

ance to them, and the result is that almost fixed mould in which educated persons generally express themselves, and which we may style *logical thought*. The tendency in modern languages is to put the ideas in the form of a statement, viz. **Subject + What is said about it**; but this form is not absolutely necessary, and is often abandoned when the construction is *rhetorical*. In fact, it is by the rhetorical accent that we now express those feelings or impressions which the ancients expressed by the order of words alone, or by such particles as the Greek μέν and δέ. For the order of our impressions and the order of human logical thought are *not* identical.

4. Ancient Languages.—In the *ancient* languages, however, although syntactical forms were independent of the order of the words, it was not possible to place the words arbitrarily. The limits there imposed on this word-order may be regarded as the basis of our modern syntactical order, which then existed only in germ. The development of syntactical word-order represents the development of the human mind. The result—loss of inflection—is of great advantage from the listener's point of view, as well as the speaker's, who is not obliged to *label* (=inflect) his words as he passes on. Undoubtedly the great want of clearness in German arises from the irregularity in the declension of the nouns, coupled with a complicated and useless word-order.

5. Modern Construction.—With regard to construction, then, languages may be divided into two classes:—

- (1) Those whose construction is *free*, as Latin or Greek.
- (2) Those whose construction is *fixed*, as French or English.

6. French.—The fundamental rule of classical French construction requires us to place the subject at the beginning, followed by its complements, then the Verb followed by its complements.

7. German.—German construction differs in the following respects:—Complements generally precede the word on which they depend. Adjectives are placed before Substantives. In compound tenses the auxiliary alone is placed in the middle. The Past Participle and the Infinitive go to the end.¹ The Accusative follows the Dative.

8. English.—In English the Adjective is placed before the

¹ This construction is not always observed in modern German.

Noun, and the Possessive with *s* before the Noun on which it depends. In other cases the construction is the same as in French. In other words, English is partly Germanic and partly Romance.

9. Rising and Falling Construction.—With regard to the position of Complements, Attributes, and Adjuncts, there are two constructions,—the **rising**, in which the limiting or modifying words precede, and the **falling**, in which they follow the word they limit or modify.

In English we have the *rising* construction for the attributes of the Noun; the *falling* construction for the object of the Verb; and the rising or falling for the adverbial adjuncts.

In French the falling construction is the rule, but there are important instances of the rising construction with Articles, Adjectives, Pronouns, and Adverbs. (See Chapter IV. under *Attribute*.)

The principle involved in these constructions seems to be this:—The *rising* construction binds together more closely the ideas placed in relation, and it is only by a process of abstraction that the mind can separate the terms. In the expressions—*Les jeunes gens; un profond abîme; la verte campagne; a large house*, no pause is possible between the words. In the *falling* construction, the terms related to each other are easily separated. In *Donnez || un sou || au pauvre*, one can pause between each term. This gives that clearness and precision which is necessary in descriptive narrative. Compare *un profond abîme* and *un froid extrême*. The *liaison* in the first expression shows the close connection between the words. In the second expression there is no *liaison*. Note also that in German the Adjective agrees only when preceding the Noun. The Predicative Adjective never agrees.

10. The rising construction gives unity of idea; the falling construction gives the elements of the idea distinctly. The rising renders the meaning of the sentence obscure and difficult to follow; the falling is wanting in energy and beauty. The falling makes French the language of conversation and shortens its sentences. French compound words (strictly speaking, not real compounds) are almost entirely of the falling construction, as is shown by the hyphen.

II.

11. Accent and Quantity.—The Order of Words in a language is closely connected with *quantity* and *accentuation*, especially the latter.

In the history of language two general principles may be laid down:—1. The stability of quantity is inversely proportional to the power of accent. 2. The growth of accent corresponds to the growth of the logical principle in language, viz., to the growth of a fixed word-order.

In the older languages form is everything and mind has but little influence. As the influence of mind gradually increases, we have a corresponding growth of the power of accent, which groups around it the elements of the sentence and of the word, and gives a meaning to the whole. Accent is, in fact, the embodiment of the intellectual principle in language. The decay of inflection followed, necessarily, as soon as a more or less fixed word-order was established.

Primitively, accent was something like a higher note in music and was independent of quantity.

12. Kinds of Accent.¹—It is necessary to distinguish the following kinds of accent:—

- (1) **Syllabic** or **tonic**, originally a musical element affecting a particular syllable of a word.
- (2) **Phraseological** or **logical**, an effort of the voice on a particular word in a sentence.
- (3) **Rhetorical**, an effort of the voice on a particular word in any position, generally an unusual one.
- (4) **Pathetic**, a certain modulation of the voice to express contempt, anger, &c.
- (5) **Metric** or **rhythmical** (= thesis), an effort of the voice which affects the syllable only and which occurs at certain points in a line of poetry or in a sentence.

13. Tonic Accent in Greek.—The effect of the tonic accent is to group together the different elements of the word and form them into a *unit*. It had not originally this power to its full extent. In Sanscrit and in Greek the termination of one word is influenced by the beginning of the next, or the last consonant of the stem by the beginning of the termination. In Greek, for instance, *τετριβ+μαι* becomes *τετριμμαι*, and there are three forms for the negative—*οὐ, οὐχ, οὐκ*. In Sanscrit any syllable might be accented without regard to its position. In Greek, although the influence of quantity was still predominant, and the place of the accent depended to a certain extent

¹ The word 'accent' is never used in this chapter to mean the signs or diacritical marks used with vowels in written French.

on the quantity of the final syllable, yet we can see traces of the increasing power of the tonic accent.

14. Accent in Latin.—In Latin we find the influence of accent in a more advanced state of development. There the quantity of the final syllable had no effect with respect to the accent. We should naturally expect that the accent would fix itself on the root, as in German and English, but euphonic influences were too strong, and had so completely altered the appearance of the word, that the root was often scarcely recognisable. Thus we have *puellus* from *puerulus*, *examen* from *exagmen*, *reclus* from *vetulus*, *princeps* from *primi* + *ceps*, *hospes* from *hosti* + *pets*, *simplex* from *semel* + *plico*, *sursum* from *sub* + *vorsum*.

In Latin, accent and quantity have a tendency to unite, and the former is placed on the penultimate when long. In the pre-literary period the accent was on the first syllable. We have evidence of the decline of quantity in the large number of syllables that are doubtful, and in the many instances of syncope and vowel-weakening that occur in later Latin, and this weakening of the unstressed syllable is first visible in the terminations. In the Latin comedies there is great confusion, and any syllable could be made short, if necessary, except that having the accent. According to Quintilian, the last syllable of many words was in his time not pronounced at all, and final *m* was elided even in classical times. It must also be remembered that the Latin quantitative system with which we are acquainted is due to imitation of Greek models, and never really took hold of the language.

15. In the Analytical Languages.—In the older languages a single word might contain a number of ideas. In modern languages these ideas have gradually freed themselves from the bondage of form, and languages, from being more or less synthetical, have become analytical. This revolution is due chiefly to the accent, which naturally falls on the syllable containing the most prominent idea in the word. The other parts, and the termination in particular, become obscure and disappear, and their place is supplied by independent words. Compare the Greek *τετύχουτο* with the English *he might have been beaten*.

But it is only in the Teutonic family of languages that this analysis has been entirely successful, for in them it is nearly always the radical that has the accent. The consonants, especially when initial, are generally preserved, while the vowels

are neglected. In English there are many words, such as *burnt, damps, first, hearth, width, girds, strength, splinth*, which would be vocally impossible in French. Similar words in French would have the final consonants silent. Compare the English *camp*s with the French *camp*s (pronounced *cā*)¹, where the three final consonants are silent.

The predominance of the radical syllable and of the consonant makes English less euphonic than French, which has the vowels and terminations well developed, but gives it a freshness and poetic energy which French has not.

16. Accent in French.—In the European languages the influence of form decreases as we go west and north. French differs considerably from the other Romance languages. In it the evidence seems to point either to a more pronounced *stress* in later Latin or to strong Germanic influences. In any case, nothing withstood the extraordinary efforts of the organs of speech to fix the attention on the accented syllable. Thus we have *digitāle* = **dé**, *rotūndus* = **rond**, *redemptiōnem* = **rançon**, *quadragésima* = **carême**, *matūrus* = **mûr**, *septimāna* = **semaine**. And yet French did not become a strongly accented language. For *thought* was no longer expressed by *form*, nor sufficiently indicated by the accent, since the latter did not preserve the radical. Instead, we get that rigorously logical arrangement of the words which is based on phraseological accentuation.

In French, and, indeed, in all the Romance languages, accent depends almost entirely on euphony, or on the material form of the last syllable, quantity being of little or no importance. With regard to the latter, French follows in the footsteps of the parent Latin. Consequently quantity is not so distinctly marked as in German or English, and is generally very doubtful. In short, French holds an intermediate place, so to speak, between the Northern and Southern languages of Europe. It resembles the latter in its syllabic accent and in its adherence to form, the former in the stability of its initial syllable.

The inferiority of the Romance languages, when compared with English, lies in the fact that the time of their greatest splendour was too long past for accent to resuscitate them completely, and that, at the time of their decadence, the

¹ The phonetic spelling is here given instead of *can*, usually found in dictionaries. The latter is objectionable, because it leads the pupil to think that there is a consonant pronounced at the end. The nasals are pure vowels.

accent, not being placed on the radical, did not help them to resist the effects of the invasion of barbarism.

17. Formation of French Words.—In the course of the formation of the French language, the syllable or syllables following the one having the accent disappeared or became *e*, the medial consonant was dropped, and the accented syllable in Latin retained the accent in French: *rigidum* = *raide*; *mágistrum* = *maître*; *frigidum* = *froid*. The accent in French is consequently on the last, or, when the word ends in a mute syllable, on the penultimate. Those who introduced words during the period of classical learning were ignorant of these principles of the persistence of the Latin accent, and of the dropping of the medial consonant, and consequently the words introduced by them have the accent misplaced: *catholique* from *cathólicus*; *habile* from *hábilis*. This often produces doublets. *Fragilis* has given *frêle* and *fragile*; *rigidus*, *raide* and *rigide*.

18. Logical Accent.—The influence of the syllabic or tonic accent, however, ended here. It presided, so to speak, over the formation of the language, and when this work was completed, it resigned its office. It has been completely obscured by the **phraseological** accent, which, as in Latin, has nothing to do with the *stress* accent of the syllable. The nature of this phraseological accent, which is so characteristic of French, is that the importance of one word is obscured by that of the word following, and the accent seems to be thus kept in suspense till the end, and does not always fall, as in English, upon the principal idea. It is this weakening of the tonic accent which has led people to say that French has no syllabic accent. The fact is that at the time of Latin decay, accent was merely an expression of the principle of quantity, and had not the nature of English accent at all. French is thus much more of an ancient language than English, and consequently adheres more or less to form. It generally makes the most important idea in a sentence the longest, and places it at the end.

This principle of the phraseological accent, if strictly applied, would render the language very monotonous, and indeed the language of the classical period had often this defect of monotony, which, however, was suited to the rigid and stately manners of the time. Owing to the Romantic school and its successors, there has been, in the present century, a marked development of the rhetorical accent, along with the bolder, more original, and more impetuous style of the post-revolu-

tionary period. The French language now seems to be in a transition stage with regard to its accentuation, and has a tendency which might be described as an approach to the English style of accent. There is no doubt that many French words are now accented on the first syllable, as *bâton*, *mal-heureux*, *devant* (participle). Compare with *devant* (prep.) which has the accent on the last syllable.

19. It is to the weakness of its tonic accent that French owes its many grammatical forms, the personal terminations of the Verb, the Subjunctive Mood, the Genders, and the concord of Adjectives and Participles. In this it presents a strong contrast to English, which has, by means of its accent, reached a degree of abstraction which no other European language possesses, and has almost entirely got rid of its terminations, to supply their place by separate words, as in *I am coming*; *she-goat*; *hen-sparrow*. Compare also the Latin *scripsi* with *I have written*. In the latter each word may bear the accent, but so far as we know it was impossible to vary the accent in *scripsi*. It is also owing to the insufficiency of its accent to give that clearness which characterises the language that French sentences are generally so short when compared with English.

20. The tendency in English is to develop the logical accent, and to weaken or drop the words that are close to it: *I'd have*; *I won't*; *when (he was) gone*; *the man (whom) I see*; *to submit (one's self) to*, &c. To such an extent is this carried that the syntactical construction is often puzzling: . . . *the man whose desire she had sinned to try to satisfy* (Dickens). *A man would be pleased enough to buy silks of one whom he would not venture to feel his pulse* (Addison).

21. **Rhetorical Accent.**—In French the logical and syllabic accentuation must be carefully distinguished from the rhetorical, already referred to. The French rhetorical accent may be anywhere, whereas the logical is always in the same position. In English, the rhetorical accent must coincide with the syllabic accent, but the French rhetorical accent does not necessarily do so. In the following sentences the syllables in thick type have the rhetorical accent:—

La tragédie est donc l'imitation d'une action **sérieuse** et **complète**.
Mais c'est **charmant**!

Il m'a **prêté** sa main, il a **tué** le comte,
Il m'a **rendu** l'honneur, il a **lavé** ma honte.

—*Corneille.*

CHAPTER I.—ON VOCABULARY.

1. Symbolism.—English is a compound language. The grammar and the vocabulary of everyday use are chiefly Saxon, but there is, especially in its literature, a large element derived from classical sources, French included.

It is our symbolic Saxon phraseology which presents most difficulty to the foreigner and to the translator. The Romance languages have not so much of that “subtle and impalpable diction of highly cultured language” which English exhibits so strongly in its so-called Auxiliaries and in its Prepositions and Adverbs. The vagueness of many of these is such that the exact meaning can only be obtained from the context.

In rendering such symbolic expressions into French it will generally be found necessary to use concrete words, especially with the verb *to be*. In many cases a classical equivalent exists in English itself, which will suggest the French.

He **is to be** a doctor.

He **is about**.

He **was** broad-shouldered.

I **was** right behind him.

He **was** still in good health.

That noise **is** from the cellar.

I **was** obliged to submit.

To **get out of** patience.

He **was no good**.

To see **much of** anyone.

To **go in for**.

To put out.

To **step up stairs again**.

To hit it **off with** anyone.

To **put him up to** it.

To **take it out of** him.

To blurt out.

Il **veut se faire** médecin.

Il **va et vient**.

Il **avait de** larges épaules.

Je me **trouvais** juste derrière lui.

Il **jouissait** encore d'une bonne santé.

Ce bruit **vient** de la cave.

Je me **vis** forcé de céder.

Perdre patience.

Il n'était **bon à rien**.

Voir quelqu'un **souvent**.

Postuler, *or* étudier, *or* s'occuper de, &c. &c.

Eteindre, *or* mettre à la porte, *or* embarrasser.

Remonter.

S'accorder avec quelqu'un.

L'engager à le faire.

Lui faire payer cela.

Laisser échapper sans le vouloir *or* lâcher à l'étourdie.

2. Flexion.—English has got rid of nearly all its flexional forms, making it necessary to look closely at the meaning. The same word or the same orthographical form is often found, *without change*, employed in several functions. **Till** may be a Verb, a Noun, a Conjunction, or a Preposition. **Fast** may be an Adjective, an Adverb, a Verb, or a Noun. **Cut** may be a Noun, an Adjective, or a Verb (infinitive, past participle, indicative, imperative, or subjunctive, present or past, singular or plural).

This loss of flexion has led to a development of the power of expressing meaning by accentuation, intonation, &c., which meaning must be expressed in French by the syntactical construction of the sentence. *There was a public-house next door which was a great nuisance.* Does *which* refer to *public-house*, or to the fact that *there was a public-house next door*? If the former is the case, render into French:

Il y avait à côté de chez nous un cabaret **qui** nous causait beaucoup d'ennuis.

If the latter:

Il y avait un cabaret à côté, **ce qui** était pour nous un grand ennui.

In the same way, *I shall not do it because you have asked me*, may, according to the intonation and meaning, either be rendered:

Je ne le ferai pas, **car** (**parce que**) vous me l'avez demandé;
or,

Ce n'est pas **parce que** vous me l'avez demandé que je le ferai.

Again, the usual order of words in English has made great havoc in the old syntactical construction. Impersonal Verbs are made personal, Intransitive Verbs are made passive, &c.: *if I please; if I list; the boy was given a present.*

Note also:

The book (which) I have spoken of.
He hates and is hated by everyone.

Who(m) are you thinking of?
This will last any reasonable man
his life.

Your terms are finer than the common sort of men.

Your and the professor's well-being.
For whose sake and the blessed
Queen of Heaven I reverence all
women.

Le livre dont (duquel) j'ai parlé.
Il hait tout le monde et tout le
monde le hait.

A qui pensez-vous?
Ceci durera la vie de tout homme
raisonnable.

Vos conditions sont plus avantageuses que celles de la plupart des hommes.

Votre bien-être et celui du professeur.
Par amour pour elle et pour la sainte
reine du ciel je révere toutes les
femmes.

Nevertheless these ungrammatical English constructions must not be condemned without consideration. Many of them contribute much to ease and accuracy of expression. In fact, they are an indication that the English language, when compared with the other languages of Europe, has reached an advanced state of progress, which classical influence, however, has somewhat impeded by fostering the idea that Latin is the best medium through which to acquire a knowledge of

English, and by keeping alive such constructions as—*It was I* and *Whom are you speaking to?* Inflection may often be a great drawback, and may, as in the case of the French adjectives for instance, give rise to clumsy expressions:—

The local newspapers and committees = *La presse locale et les comités locaux.*

On the other hand, the want of flexion in English is often, even in our best writers, a source of loose and careless constructions which require close attention. **For in English the construction may be subservient to the meaning, but in French the meaning is ALWAYS subservient to the construction:—**

He told the coachman *he* would be the death of *him*, if *he* did not take care what *he* was about and mind what *he* said.

I met an old friend yesterday when I was in London *walking* down Regent Street, carpet-bag in hand.

'*Vous* allez causer *ma* mort', dit-il au cocher, '*si vous* ne faites pas attention à ce que *vous* faites et à ce que *vous* dites *or je* vous dis.'

Hier, étant à Londres, j'ai rencontré un vieil ami qui descendait Regent Street, un sac de nuit à la main.

Clearness.—The French mind has no patience with anything which *obstructs* the meaning of the sentence. The English mind seems to delight in word-puzzles and in the obscure and unusual use of words to produce a humorous or comic effect.

3. Interchange of Parts of Speech.—It is of great importance to notice that Nouns may be rendered by Verbs, Adjectives, or Adverbs, and *vice versa*, and that it is often advisable so to render them for the sake of euphony or elegance even when there exists an exact equivalent of the same part of speech.

His felicity of expression.

Ses expressions heureuses, *or* La manière heureuse dont il s'exprimait.

His ready wit.

Sa vivacité d'esprit.

After his retirement.

Après s'être retiré, *or* Après qu'il se fut retiré.

The narrowness of his views.

Ses vues étroites.

Her childish ways.

Ses manières d'enfant.

He had come to the hasty conclusion.

Il était arrivé trop vite à la conclusion.

He has chosen what he wants.

Son choix est fait.

I do not care what he advises.

Je ne me soucie guère de ses conseils.

Ridiculously extravagant.

D'une extravagance ridicule.

A dreadfully atrocious crime.
 I have just done it.
 He simply asked me how I was.

Un crime terrible et atroce.
 Je viens de le faire.
 Il se contenta de me demander comment j'allais.

4. Prefixes and Suffixes.—English is rich in prefixes and suffixes which have no equivalent or are seldom used in French. Such are:—*ness, ship, er, un, less, ful, like*. In French we have to use a periphrase.

Disturber	= celui qui trouble.	Censoriousness	= disposition à critiquer.
Courtship	= (faire sa cour).	Wrathful	= plein de colère.
Censorship	= fonctions de censeur.	Squarish	= presque carré.
Inquisitiveness	= nature curieuse.	Palpableness	= qualité sensible.
Headless	= sans tête.	Unaccommodating	= peu accommodant.
Implike	= comme un lutin.		
Spiteful	= plein de malice.		

I doubt his fitness for the post = Je mets en doute ses aptitudes à remplir le poste.

5. Verb + Adverb.—One of the marked Saxon characteristics of English is the close connection which often exists between a Verb and a following Adverb. They almost form a compound. It will generally be found that there is another Verb, almost synonymous, derived from classical sources, which will often be the etymological equivalent of the French Verb we require—

go on	= proceed, continue	= procéder, continuer.
bring forth	= produce	= produire.
come down	= descend	= descendre.
come by	= obtain	= obtenir.
rub out	= efface	= effacer.

This feature of the English language enables us to be homely or elevated at will, and increases our power of suiting speech to time and circumstances.

6. Abstract Words.—In French abstract words are sparingly used. Concrete terms are more in keeping with its logical preciseness, and in this it resembles its parent tongue Latin. English abstract nouns are therefore very often rendered by a plural word in French:—*Nobility* = les nobles, *infantry* = les fantassins, *reason* = les motifs, *audience* = les auditeurs, *wailing* = les cris de détresse, *sighing* = les soupirs, *applause* = les applaudissements, *intercourse* = les rapports, *benevolence* = les bienfaits, *progress* = les progrès.

He was the *envy* of all.
 He had great *decision* of character.
 He was a man of wide *reading* and
 close *observation*.
 They would baffle all *criticism* and
 defy every *calculation*.

Il était pour tous un **objet d'envie**.
 Il avait le **caractère** très **décidé**.
 C'était un **liseur** acharné et un pro-
 fond **observateur**.
 Ils dérouteraient tous les **raisonne-
 ments** et tous les **calculs**.

—*St. Victor.*

7. English-French Paronyms.—There are many words (some 300, I believe) in French and English which are spelled alike, or nearly alike, but whose application and meaning are often quite different, or at least not co-extensive. Of these, words like *assistance*, *publicain*, *regard*, *rester*, *habit*, *ignorer*, *libraire*, *physicien*, *figure*, *défiance*, are generally well-known; but there are others, such as *actuel*, *application*, *concurrence*, *condition*, *réduction*, *relation*, *restitution*, *question*, *protection*, *repos*, *engagement*, *prévention*, *éducation*, *procédure*, &c. &c., which often pass unnoticed, and which deserve close attention. For example, *concurrence* in English gives the idea of *joint action*, *consent*. *Concurrence* in French means *competition*, *opposition*. *Restitution* in French not only includes the English idea contained in the same word, but also means *restoration*, applied to a public building. *Prévention* does not mean *hindrance*, but *prejudice*, or its contrary. *Opportunité* is something which is opportune, seasonable. *Opportunity* is the favourable moment for doing something.

In such cases of similarity, and they are numerous, both parts of the dictionary should *always* be consulted.

8. Synonyms.—Of still greater importance is the question of synonyms. In French the correct use of synonymous words is absolutely essential, but is often a matter of great delicacy and difficulty. The difficulty is increased for the English student by the careless way in which English authors sometimes use words, and this arises from the lamentable neglect in our schools of the study of the synonyms of the mother tongue. The following examples are chosen as models for the Exercises given in Part II. :—

To ask, &c.—**Demander** pardon; **interroger** un témoin; **questionner** le voyageur.

Note.—*Interroger* supposes authority; *questionner*, inquisitiveness.

To break.—**Briser** un meuble; **casser** une canne; **rompre** du pain; **fracasser** les porcelaines.

Old.—Du vin **vieux**; un **ancien** soldat; une statue **antique**.

Dangerous.—Une côte **dangereuse**; un saut **périlleux**; un exemple **pernicieux**.

Spoiled.—Un chapeau **abîmé**; de la viande **gâtée**; une ville **pillée**.

To send.—**Envoyer** un cadeau; **expédier** la marchandise; **dépêcher** un courrier.

To conceal.—**Cacher** son jeu; **déguiser** sa pensée; **dissimuler** sa colère.

Defect.—**Défaut** de l'esprit; **imperfection** d'un système; **vice** de prononciation.

Result.—**Résultat** d'une démarche; **suites** d'une chute.

Room.—**Chambre** à coucher; **salle** de billard; **cabinet** de toilette.

Bull.—**Boule** de neige; **boulette** de pain; **boulet** de canon; **bille** d'ivoire; **pelote** de coton; **balle** de plomb; **ballon** en caoutchouc.

8*. Both languages contain a considerable number of euphonic or alliterative phrases which have become established by long use. In many of these the order of the words, for euphonic reasons, must be altered in French, and in others the words themselves do not correspond; the following are some of the most important:—

To fight like cats and dogs.
Heads or tails.
To return safe and sound.
To bind hand and foot.
From top to bottom.
To walk up and down.
Comers and goers.
Something to eat and drink.
To work night and day.
To work Sundays and holidays.
From garret to cellar.
Real and personal property.
Between finger and thumb.
To be let or sold.

Capital and interest.
Bespattered from head to foot.
Armed from head to foot.
By hill and dale.
By land and sea.
By hook or by crook.
Fruit and flowers.
Sea and sky.
Without hearth or home.
Neither fish nor flesh.
To stir neither hand nor foot.
Soul and body.
Live and learn.
Rightly or wrongly.

9. **Simile and Metaphor.**—In a language such as French one would expect to find **simile** playing an important part, and such is the case. In addition to the occasional similes which French authors use freely, there are a large number consecrated by use, with Verbs and Adjectives, to express intensity or degree. Many of these have no exactly corresponding expression in English. Such are:—

Serré comme des harengs.
Plein comme un œuf.
Etre comme un coq en pâte.
Crier comme un sourd (aveugle).
Rire comme un bossu.
Arriver comme mars en carême.
Arriver comme marée en carême.
Boire comme un trou (une éponge or un templier).
Il fait noir comme dans un four.

Neuf comme un fifre.
Pointu comme une ville.
Pâle comme une assiette (un linge; un mort).
Rasé comme un diacre.
Sec comme un échalas.
Sain comme l'œil.
Sot comme un panier.
Vif comme la poudre (un lézard).
Voleur comme une fruitière.

Sourd comme un pot.	Joueur comme les cartes.
Triste comme un bonnet de nuit.	Etre rouge comme un coq.
Fin comme l'ambre (un cheveu).	Courir comme un chat maigre.
Mentir comme un arracheur de dents (une épithète; un journal officiel).	Dormir comme un plomb (sourd <i>or</i> juste <i>or</i> sabot).
Simple comme bonjour.	S'emporter } comme une soupe au
Fier comme Artaban (un paon).	Se monter } lait.
Vieux comme Hérode.	Fumant comme un cheval d'omnibus.
Faux comme un jeton.	Jurer comme un hérétique (sacre <i>or</i> damné <i>or</i> charretier).
Trempe comme une soupe.	Passer comme une chandelle (lettre à la poste).
Méchant comme un âne rouge.	Piquer comme une aiguille.
Long comme un jour sans pain.	Pleurer comme un saule (un veau).
Pleurer comme une Madeleine (fon- taine <i>or</i> bête).	Ronfler comme un orgue (des fon- taines).
Fort comme un turc.	Serrer comme des pinces.
Sage comme Nestor.	Secouer comme un paquet de linge sale (un prunier).
Malheureux comme les pierres.	Tomber comme la grêle.
Agaçant comme une gouttière.	Traverser comme un ouragan.
Banal comme la rue (<i>or</i> la pluie).	Ecrire comme un ange.
Connu comme le loup blanc.	Puer comme un carnage.
Droit comme un cerf (I <i>or</i> terme <i>or</i> chêne).	Muet comme une carpe (un poisson).
Envieux comme une chatte.	Bossu comme Esope.
Froid comme une lame (l'acier).	Pur comme un agneau de trois mois.
Gras comme un cent de clous (<i>or</i> un moine).	Industrieux comme le castor.
Ignorant comme une carpe.	Nu comme un ver.
Jalouse comme une taupe.	Avoir soif comme le sable quand il n'a pas plu de quinze jours.
Livide comme les prunes.	
Maigre comme un clou (une araignée).	

Sometimes the simile is used to express a negative meaning:—

Poli comme une porte de prison.	Gracieux comme un chardon.
Chargé d'argent comme un crapaud de plumes.	Heureux comme le poisson sur la paille.
Tendre comme du bronze.	S'en soucier comme de l'an quarante.
Nager comme un plomb (une pierre).	Secret comme un coup de canon.

As a rule, however, the simile can generally be translated literally from English into French, and *vice versa*.

When a metaphor is *fully stated* it can, in many cases, and should, if possible, be translated into French, especially when it is the complement of the Verb *to be*:

Paris is the great pendulum of civi- lisation.	Paris est l'énorme pendule de la civilisation.
Spain is a sewer into which the impurities of every nation flow.	L'Espagne est un égout où se déver- sent les impuretés de toutes les nations.

Force is the left hand of progress,
mind is its right hand.

Glory, a gilded bed, full of vermin.
The rising tide of barbarianism
lashed itself to foam against Po-
land as the sea against the rocks.

La main gauche du progrès se
nomme la force, **la main droite**
se nomme l'esprit.

La gloire, lit doré, plein de vermine.
La barbarie, marée montante, écu-
mait sur la Pologne comme l'Océan
sur la falaise.

But in other cases, and especially when the metaphor is only *implied*, or is *worn out* by constant use, the rendering is often a question of some difficulty, and always a question of great importance. The following cases may occur:—(1) The same metaphor is used in French; (2) a different but corresponding one is to be found; (3) no corresponding metaphor is employed; (4) the metaphor may be turned into a simile. The latter method can be used very freely, for the simile is one of the strong points of French style, while bold metaphor is more characteristic of English.

The metaphors of the following extensive list have been chosen at random, and for the equivalents in French, metaphors are employed whenever possible:—

To *hatch* a plot.
He *burns* to tell me.
To *strike* at the root of.
To give one a *rub*.
To be *at sea*.
To *sift* the question.
The *sinews* of war.
To *whet* one's appetite.

It *weighs* with him.
To *weather* the storm.
It is not in my *way*.
To *palm* it off on anyone.
To go to *pieces*.
The *pith* of the matter.
To *plume* one's self upon.
They came *pouring* in.
In the *dead* of night.
To *dip* into a book.
To be in *high feather*.

To be in *full feather*.

To show the *white feather*.

To *ferret* out.

To play first *fiddle* to.

To play second *fiddle* to.

Tramer un complot.
Il **brûle** de me le dire.
Couper dans sa **racine**.
Donner un **coup de patte** à qqn.
S'y perdre.
Examiner (**éplucher**) la question.
Le **nerf** de la guerre.
Stimuler l'appétit.
{ Cela a du **poids** pour lui.
{ Il en fait grand cas.
Résister (**survivre**) à la tempête.
Ce n'est pas de ma compétence.
Le faire passer à qqn.
Se démonter.
Le **fond** (**l'essence**) de cette affaire.
Se **piquer** de.
Ils sont venus en foule.
Au plus **profond** de la nuit.
Feuilleter un livre.
Etre aux **anges**.
{ Etre paré comme une chasse.
{ Etre sur son **trente et un**.
{ Faire la cane *or* Caner.
{ **Saigner du nez**.
{ **Dénicher** (quelque chose).
{ **Dépister** (quelqu'un).
Etre au premier rang, *or* Mener les
autres.
Faire second **violon** à.

To *take the field*.
 To *cut a figure*.
 To *flag*.
 A *flash* in the *pan*.
 A *fla-bite*.
 To have one's *fling*.
 To *float* a company.
 To *floor* an opponent.

To *fly* in the *face* of.
 To put one's *foot* into it.
 To be on all *fours* with.
Ship-shape.
 Laid on the *shelf*.
 To be in the wrong *shop*.
 Not a *shot* in the *locker*.

A thing of *shreds* and *patches*.

To *snuff* out.
 To be *tarred* with the same *stick*.

To *throw up the sponge*.
 To *tide* over a difficulty.
 To go to the *wall*.
 A *wild-goose chase*.
 The ship *ploughs* the sea.

The thought *strikes* me.
 A *piercing* shriek.
 Fair *laughs* the morn.
 To *hammer* it into him.

In the *heart* of the forest.
 His *sun* had set.
 To look *daggers* at one.

At death's *door*.
 To *dog's-eat*.
 To let the *cat* out of the *bag*.
Blighted prospects.

To *burst* into tears.

Riddled.
 To *carry* the *day*.

To give one a *wide berth*.
 To *trespass* on his kindness.
 To hit the right *nail*.
 To *screw* money out of one.
 To *beat* down the price.
 To end in *smoke*.

Se mettre en **campagne**.
Faire figure.
 Languir.
 Un coup **manqué**.
 Un rien, un souffle.
 S'en donner à cœur joie.
 Fonder (**lancer**) une société.
Terrasser (**désarçonner**) un adversaire.
 Porter un défi à.
 Mettre le **pied** dans le **plat**.
 Etre égal à.
 Bien arrangé.
 Mis au **rancart**.
 S'adresser mal.
 Les **toiles** se touchent, or Tirer le **diable** par la **queue**.
 Fait de pièces et de morceaux or
 Un pastiche, or Fait à coups de
 ciseaux.
 Eteindre.
 Ils ne valent pas mieux les uns que
 les autres.
 Jeter le **manche** après la **cognée**.
 Se tirer d'affaire.
 Succomber: or Etre mis de côté.
 Une folle entreprise.
 Le vaisseau trace un **sillon** dans
 l'océan.
 L'idée m'est venue.
 Un cri **perçant**.
 La matinée est **riante**.
 Le faire entrer dans sa tête comme
 à coups de marteau.
 Au beau milieu de la forêt.
 Son **étoile** avait pâli.
 Regarder qqn. comme si l'on voulait
 le **manger**.
 A deux **doigts** de la mort.
 Ecorner.
 Se **couper**.
 Un avenir **brisé**.
 { **Eclater** en sanglots.
 { **Fondre** en larmes.
 Troué comme une **écumoire**.
 Remporter la victoire.
 { Eviter quelqu'un.
 { Se garder d'approcher de quelqu'un.
 Abuser de sa bonté.
 Arriver à son **adresse**.
 Arracher de l'argent à qqn.
 Marchander.
 Aboutir à rien or S'en aller en **fumée**.

Beaten hollow.

To be as cool as a *cucumber*.

To *curry* favour with.

To be *close-fisted*.

The *coast* is clear.

To make *game* of.

To *split* hairs.

To *sport* one's oak.

To be *hand and glove* together.

A *bald* statement.

To *beg* the question.

To *bite* the dust.

To *blow* hot and cold.

To make no *bones* of.

A *bone* of contention.

To bring him *to book*.

To *catch* the eye.

To *catch* at the offer.

To *chalk* out a path.

A *checkered* career.

Under a *cloud*.

To *ride* rough-shod over.

To *rip* up old sores.

To *feather* one's nest.

To have a *bee* in one's bonnet.

To *blow* up anyone.

To *pocket* an insult.

To *take* the chair.

To rouse the sleeping *lion*.

To have other *fish* to fry.

A *heavy* heart.

Murder will out.

A *mare's* nest.

In the *nick* of time.

To take one down a *peg*.

To get the *whip* hand.

To *spin* a yarn.

To *worm* one's self into.

To get into *hot* water.

In a nice *pickle* (mess).

It is useless to cry over *spilt* milk.

To pay the *piper*.

A *copper-coloured* complexion.

Pig-headed.

Steel-grey eyes.

Battu à *plate* couture.

Avoir un sang-froid inouï.

Se *faufiler* dans les bonnes grâces de.

Etre dur à la *détente*.

Il n'y a plus de danger.

Faire les *cornes* à.

{ *Fendre* un cheveu en quatre.

{ Disputer sur la *pointe* d'une aiguille.

Montrer *visage* de bois.

Etre deux *têtes* dans un bonnet.

Un simple exposé.

Faire une pétition de principe.

Mordre la poussière.

Avoir deux *poids* et deux mesures.

Ne faire ni *une* ni deux.

Une *pomme* de discorde.

L'obliger à rendre compte de sa conduite, *or* à s'expliquer.

Frapper la vue.

Prendre la *balle* au bond.

Tracer un chemin.

Une vie fertile en contrastes.

Etre en disgrâce.

Sauter à pieds joints sur.

Rouvrir la *plaie*.

Mettre du foin dans ses *bottes*.

Avoir une *araignée* au plafond.

Laver (savonner) la tête à qqn.

Avaler un affront.

Occuper le fauteuil.

Eveiller le *chat* qui dort.

Avoir d'autres *chiens* à fouetter.

Avoir le cœur *gros*.

La vérité se découvre toujours.

Un *merle* blanc.

A point nommé.

Rabattre le *caquet* à qqn.

Avoir le dessus.

Débiter une longue histoire.

Se *faufiler* dans.

Etre dans le *pétrin*.

Dans de beaux *draps*.

Ce qui est fait est fait.

Payer les *violons*.

Le teint brun *comme* des sous.

Entêté *comme* un mulet.

Des yeux gris froids *comme* l'acier.

The following examples of simile and metaphor are from Victor Hugo, who employs them with a master-hand:—

L'immense *hymne* étoilé qu'on appelle le ciel.

Les grands hommes sont les *coefficients* de leur siècle.

Le donjon ébréché comme une **crête** de coq.
 La lettre d'une mère est une bonne **cuirasse**.
 La presse est le **clairon** vivant; elle sonne la **diane** des peuples.
 Des mains **gantées** de hâle.
 La science est la **gerbe** des faits.
 Et la **grenouille** idée **enfle** le livre **bœuf**.
 L'énorme écume **échevelait** toutes les roches.
 La difficulté qu'on touche pique **comme une épine**.
 L'aube à ma gauche **étamant** le bas du ciel.
 La rhétorique a pour les héros des **feuilles de vigne** qu'on appelle périphrases.
 Le génie, c'est le **flambeau** du dehors; le caractère, c'est la **lampe** intérieure.
 Les grands poètes sont **comme les grandes montagnes**: ils ont beaucoup d'échos.
 La logique ignore l'à peu près, absolument **comme le soleil ignore la chandelle**.

10. Compounds.—A compound word is a fragmentary sentence, "a morsel of syntax", an intermediate step between the single word and the complete sentence. The English language is rich in *real* compounds as distinguished from mere word-groups. In real compounds the limiting word is very generally placed first and bears the chief accent. Indeed the second word often becomes a mere suffix, as in *godly* = *godlike*. When both words receive an equal stress, the result is not a real compound. Compare *black'bird* and *black' bird*'.

As might be expected, French is very weak in compounds, these being naturally somewhat obscure in meaning and not in harmony with its logical preciseness and strong syntax. In fact, French can hardly be said to have any real compounds at all, for the parts are generally separated by a hyphen. Of course those words must be excepted which have their parts so fused together that they look like simple words, but of which many were already compounds in Latin: *aubépine*, *chacun*, *jamais*, *plupart*, *printemps*. In all other cases, whether written as one word, or separately, or with a hyphen, both parts have an accent. In these compounds the *falling* construction is used, viz., the limiting word follows the word limited. The most important exception is when the limiting word is an Adjective, which in the majority of cases precedes: *claire-voie*, *haut allemand*, *petit-lait*.

French has a large number of so-called compounds formed of a Verb with a Noun in the accusative. Those formed with the Verbs *passe*, *porte*, *garde*, *casse*, *tire*, are the commonest. French compounds are nearly all Nouns; there are very few

Adjectives and Verbs. The following examples will show how English compounds may be rendered into French:—

man-killer	= tueur d'hommes.	thunder-	
blackbird	= merle.	struck	= foudroyé.
salesman	= commis de magasin.	blood-	
battlefield	= champ de bataille.	thirsty	= avide de sang.
racehorse	= cheval de course.	broad-	
horse-race	= course de chevaux.	shouldered	= large d'épaules.
fire-proof	= à l'épreuve du feu, or incombustible.	three-	
eagle-eyed	= à l'œil d'aigle.	cornered	= à trois cornes, or tricorne.
far-fetched	= tiré par les cheveux, or forcé.	moth-eaten	= rongé des mites.
spendthrift	= un prodigue.	heartrend-	
barefooted	= { nu-pieds. pieds nus.	ing	= à fendre le cœur.
ill-gotten	= mal acquis.	hoodwink	= bander les yeux à.
dead drunk	= ivre-mort.	whitewash	= blanchir à la chaux.
wash-tub	= cuve à lessive.	browbeat	= en imposer; intimi- der.
		backbite	= médire de qqn. en son absence.

cross-question = contre-examiner.

sea-path sunset-paved = le chemin d'or tracé sur les vagues par les rayons du soleil couchant.

CHAPTER II.—THE SIMPLE SENTENCE.¹

1. **Definitions.**—Every complete sentence consists of two essential parts, the **Subject** (= *what is spoken of*) and the **Predicate** (= *what is said about the subject*).

The **Object**² is the Accusative, Dative, or Genitive Case governed by a Verb. (See § 11.)

A **Complement** is a word or phrase, other than the object, necessary to complete the meaning of the sentence.

An **Attribute** is a word or sentence qualifying a *Noun*.

An **Adjunct** is an Adverb or Adverbial Phrase or Sentence qualifying a *Verb*, *Adjective*, or *Adverb*.

2. **The Subject.**—The Subject may be, as in English, a Noun, a Pronoun, an Infinitive, a word used as a noun, or a sentence (rare).

In French the *Present Participle* cannot be used as the subject.

¹ An apparently Simple Sentence may sometimes be an abridged Complex Sentence, and cannot always be rendered into French by a Simple Sentence. See II., 28; III., 2-12, &c.

² The word is here used in its widest sense.

3. In English a simple sentence may begin with **it** as the grammatical subject, the logical or real subject following the verb. The corresponding grammatical subject in French is **ce** or **il**.

4. When the infinitive is the grammatical subject of **être**, or of a similar verb, it has no Preposition before it:

Creuser cette fosse n'est pas chose facile.

In such cases the finite Verb, if *être* or its similars, is often preceded by **ce**, and if any other Verb, by **cela**. See *Expletives*.

Ménager ses plaisirs, **c'est** les multiplier.

With inversion, however, **de** is used:

C'est mentir que de parler ainsi.

5. When the Subject is a Sentence it is generally better to alter the construction in French and make it the Object or Predicate:

That he guessed the reason of the delay, was evident.

Il était évident qu'il devinait la cause du retard.

That he should be offended is hard to believe.

On a de la peine à croire qu'il se soit offensé.

If, for the sake of emphasis, the English construction is employed, the principal Verb must have **ce** or **cela** before it:

Qu'il devinait la cause du retard, **cela** était évident.

6. When the subject consists of a number of Nouns rapidly enumerated without an article, they are usually summed up by a word or phrase, such as, **tout**; **tous**; **tous ces détails**:

Beauté, talent, esprit, **tout** s'use à la longue.

D'un même coup, bon sens, raison, juste discernement des choses, réflexion, **tout** s'est envolé. —*Sarcey*.

7. **Predicate**.—In English the Predicate may have the following forms:—

(a) **Verb** (with or without adjuncts).

He is **writing**. He **works** all morning.

(b) **Verb + Object**.

They **forgive** + **their enemies**.

(c) **Verb + Infinitive (or Present Participle).**

We prefer + to walk (or walking).

(d) **Verb + Object + Object.**

He taught + the boy + geography.

(e) **Verb + Accusative + Infinitive (or Pres. Partic.).**

They saw + the child + go out (or going out).

(f) **Verb + Complement.**

She looks + wretched.

(g) **Verb + Object + Complement.**

They have made + the woman + wretched.

(h) **Verb (of incomplete predication) + Complement + Infinitive.**

He is + the man + to do it.

He seems + anxious + to come.

In French the construction is generally similar, but there are some very important points to be noted in each case.

A. Verb (with or without adjuncts).

Il écrit—Il travaille toute la matinée—Il se réveille orphelin—Elle est morte fille.

8. A number of English Transitive Verbs are used without an object in an active form but in a passive sense, the real object being the grammatical subject. These are rendered in French by the reflexive form, or by using another construction:

This wood *cuts* easily.The train *stopped*.The cheese *tastes* musty.This material *feels* soft.Ce bois **se coupe** facilement.Le train **s'arrêta**.Le fromage **a un goût** de moisi.Cette étoffe **est douce au toucher**.**B. Verb + Object.**Ils **pardonnèrent** + à leurs ennemis.Nous **avons acheté** + un cheval.

9. Many verbs have an accusative in English which take a

dative or some other construction in French, and *vice versa*. The following are the most important:—

(a) Verbs having the accusative in English.

N.B.—The French Verbs with no Preposition affixed take the Dative. (See § 14.)

abuse,	abuser de.	order (persons),	ordonner.
advise,	conseiller.	overawe,	en imposer.
answer (letter),	répondre à.	perceive,	s'apercevoir de.
answer (person),	répondre.	persuade (one) of,	persuader qqn. de
approach,	(s)'approcher de.		qqch, or
ask (one) for,	demander qqch. à qqn.		persuader qqch. à qqn.
attempt (life),	attenter à.	pity,	avoir pitié de
attend (meeting),	assister à.	please,	plaire.
become (= suit),	seoir (or aller).	remedy,	remédier à.
change,	changer de.	remember,	se souvenir de.
command,	commander.	remind (one) of,	rappeler qqch. à qqn.
concern,	importer.		
disobey,	désobéir.	renounce,	renoncer à.
displease,	déplaire.	repent,	se repentir de.
distrust,	se méfier de.	reproach,	reprocher qqch. à qqn.
doubt,	douter de.		
employ,	se servir de.	resemble,	ressembler.
enjoy,	jouir de.	resist,	résister.
enter,	entrer dans.	slander,	médire de.
expect (things),	s'attendre à.	succeed (= follow),	succéder.
forbid (persons),	défendre.		
forgive,	pardonner.	suit,	{ aller.
injure (= hurt),	nuire.		{ convenir.
inspire one with,	inspirer qqch. à qqn.	survive,	survivre.
		suspect,	se douter de.
lack,	manquer de.	teach (persons),	enseigner.
mistrust,	se défier de.	trust,	se fier à.
need,	avoir besoin de.	use,	se servir de.
obey,	obéir.	want (= require),	avoir besoin de.

(b) Verbs having the accusative in French.

admit of,	admettre.	look upon,	considérer.
approve of,	approuver.	pay for,	payer.
atone for,	expier.	proceed with,	continuer.
ask for,	demander.	run through,	parcourir.
bear with,	endurer.	smell of,	sentir.
listen to,	écouter.	wait for,	attendre.
look after,	soigner.	watch for,	guetter.
look at,	regarder.	wish (long) for,	désirer.
look for,	chercher.		souhaiter.

10. The number of cases like the following in which a Neuter Verb is used actively is on the increase in modern French

writers:—**Sentir le brûlé—Courir les théâtres—Parler affaires—Réussir le portrait—Crier famine—Dire sa vie—Trembler la fièvre—Oser le mot—Aller le vent—Crier la soif.**

11. French resembles English in that the only *cases* in use are to be found among the Pronouns. For various reasons, however, it is desirable to retain the terms Nominative, Genitive, Accusative, and Dative, and especially because many Verbs have a different construction in the two languages.

12. In both languages we have instances of the accusatives of limiting circumstances, of time, &c.; but it will be found that a prepositional phrase is often used in English instead:

He has walked *three miles*.
He slept (*for*) *two hours*.
She stood *with downcast eyes*.
I value it *at five francs*.
I live *in Victor Hugo St.*
This weighs *two pounds*.
He stood *sword in hand*.
He has lived *happy days*.

Il a fait **3 milles** à pied.
Il dort **deux heures**.
Elle se tenait **les yeux baissés**.
Je l'estime **cinq francs**.
Je demeure **rue Victor Hugo**.
Ceci pèse **deux livres**.
Il se tenait **l'épée à la main**.
Il a vécu **des jours heureux**.

13. The cognate accusative is rarely used in French. Use an adjunct with **de** instead:

He **smiled** a bitter *smile*.

Il sourit **d'un** sourire amer.

14. Note that, unlike the accusative, which conceives the object as a passive and lifeless thing, the dative is essentially applicable to persons, and is rarely used with things. Remember also that a Noun preceded by **to** (=à) is not necessarily in the dative. We say **Le cheval vint à son maître**, but we cannot say *Le cheval lui vint*, because *à son maître* is not a proper dative case. This is important when the object is a personal pronoun:

Je cours **à lui**.
Il vint **à moi**.
Elle rapporte tout **à moi**.

Je **lui** ai envoyé un cadeau.
Il **m'**est venu une idée.
Elle **me** rapporte tout.

In the second column **lui** and **me** are datives. In the first, **lui** and **moi** are merely emphatic Pronouns following the Preposition.

15. The *Causative* construction is more carefully observed in French than in English:—

I have *boiled* the vegetables.
The king *put* him to death,

J'ai **fait bouillir** les légumes.
Le roi le **fit mettre** à mort.

C. Verb + Infinitive.

You may go.
 I am trying to understand.
 He prefers talking.
 It is to be noted.

Vous **pouvez** + **partir**.
 Je **cherche** + **à comprendre**.
 Il **préfère** + **causer**.
 Il **est** + **à noter**.

16. The Infinitive or Verbal-Noun Complement is in English generally preceded by the Preposition **to**, which is sometimes a mere sign, as in, *He likes to read novels*, and sometimes expresses purpose (its original use), as in, *He works to earn a living*. **To** as a mere sign is comparatively modern, and is not used with the so-called Auxiliary Verbs, *may, can, shall, &c.*, and a few others, *let, see, hear, feel, make, dare, bid*, when used actively.

In French all the above Verbs, except *bid* (**commander**), take no Preposition with the infinitive following. The following also take no Preposition:—**pouvoir, vouloir, savoir, devoir, faillir, avoir beau**; the following verbs of motion: **aller, venir, courir, envoyer, mener**; the verbs: **avouer, aimer mieux, daigner, penser, s'imaginer, compter, croire, prétendre, déclarer**, which express belief, will, or some disposition of the mind; the Impersonal Verbs: **falloir, faire bon, sembler, valoir mieux**; and the Verbs which take the accusative with the infinitive (§ 28).

Espérer, désirer, préférer generally take no Preposition.

17. The Infinitive Complement of *être* has no Preposition when the subject is an infinitive, or **ce** standing for an infinitive:

Souffler n'est pas **jouer**.
 Vivre en province, c'est **végéter**;

but, with inversion:

C'est **végéter** que **de vivre** en province.

18. Most Verbs govern the following infinitive by means of a Preposition, which is generally either **de** or **à**. In many cases **de** and **à** are mere signs, and can have no meaning attached to them. This is particularly the case with *de*, as in: *Il refuse de partir. Je lui dis de se taire*. In other cases these Prepositions are notional words, and their force or meaning is a guide to their correct use.

De indicates 'point of departure', 'cause', 'origin', 'source',

A indicates '*destination*', '*aim*', '*fitness*', '*tendency*'.

Il est parvenu à résoudre le problème.

(To solve the problem is the *object in view*.)

Je m'occupe de vous trouver une place.

(To find you a place is the *cause* of my being occupied.)

Je m'occupe à traduire ce livre.

(I wish to be occupied, and this book is the *object in view*.)

19. An Infinitive occupying the place of a Noun in the accusative case is generally preceded by **de**. A few Active Verbs are followed by **à**: **aimer, avoir, apprendre, chercher, enseigner, viser**:

Il a fini de travailler (= son travail).

Nous aimons à danser (= la danse).

20. Verbs which take a Noun complement with **de** have generally **de** with the infinitive. In such cases **de** has its notional force:

Je m'occupe de cela (de chercher un intendant).

Il m'a accusé de vol (de l'avoir volé).

21. **De** follows most Impersonal Verbs, and also **il est** + the predicative complement:

Il importe d'en connaître les détails.

Il est inutile de chercher plus longtemps.

22. *Etre* is usually followed by **de** with the active infinitive, except when the meaning is *passive*. It is then followed by **à**:

Le meilleur moyen est de se montrer aimable.

Cette maison est à louer (*to let*) ou à vendre (*to be sold*).

23. The Infinitive Complement following **que** in comparisons is preceded by **de** unless the finite verb takes **à**:

Je préfère mourir que de vivre ainsi.

Il songe plus à s'amuser qu'à travailler.

24. A or De.—Some Verbs, such as *obliger, contraindre, continuer, commencer, tâcher, essayer*, take **à** or **de** indifferently, while others generally taking **à** are found in good authors with **de**, and *vice versa*. Others again take **à** and **de** with a difference of meaning. Such are: *décider, demander, manquer, s'occuper, tarder, venir*:

Il a décidé de venir.

Je l'ai décidé (*induced*) à venir.

Il me demande de parler,

Il demande (*asks to be allowed*) à parler.
 Ne manquez (*omit, forget*) pas d'écrire.
 Il manqua (*nearly*) de tomber.
 Manquerait-elle (*would she fail*) à se venger?
 Il a manqué (*neglected*) à remplir son devoir.
 Il s'occupe (*takes an interest*) de collectionner des gravures.
 Il s'occupe (*employs his time*) à fabriquer des cartonnages.
 Il me tarde (= *I long*) de vous voir.
 Il tarde (= *he is long*) à venir.

25. When **to** preceding the infinitive expresses *purpose*, it must be rendered by **pour**:

Je suis venu **pour** travailler.

Le ciel fit les femmes **pour** corriger le levain de nos âmes.—*Voltaire*.

D. Verb + Object + Object.

I have sent the doctor a present.

J'ai envoyé + **un** cadeau + **au** médecin.

They asked him a question.

On lui fit une question.

26. In Latin, German, and English there may be two accusatives with verbs of *asking, teaching, &c.* In French one of the objects must be in the dative (= *régime indirect*).

E. Verb + Accusative + Infinitive.

27. **Accusative with Infinitive.**—The Accusative with the Infinitive is very common in English, but, strictly speaking, it is always the equivalent of a Noun sentence which is the direct object of a Verb. It is not the pure **Accusative + the Infinitive** that we have in such sentences as: *tell him to go; teach her to sing.* These really belong to Predicate G.

28. The following are the only Verbs which take Accusative + Infinitive construction in French: **faire, laisser, voir, sentir, entendre, ouïr, écouter**; also **dire, savoir, and croire**, in relative adjectival sentences. In other cases the English Accusative + Infinitive is generally rendered by a subordinate sentence:

Let him go.

I felt it shake (shaking).

I saw him enter the house.

He found it answer.

Laissez-le aller.

Je l'ai senti bouger.

Je l'ai vu entrer dans la maison.

Il a trouvé que cela faisait son affaire.

They wish him to go.

On veut qu'il s'en aille.

29. Note particularly that, when the infinitive depending on *make (faire)* has its own object (**accusative**), the accusative

governed by *make* (**faire**) must be rendered in French by the dative:

I am making him read.	Je le fais lire.
I am making your son read.	Je fais lire votre fils.
I am making <i>your son</i> read this book.	Je fais lire <i>ce livre</i> à votre fils.
I am making <i>him</i> read this book.	Je lui fais lire <i>ce livre</i> .
I am making <i>him</i> read it.	Je le lui fais lire.

30. With **laisser**, **entendre**, and **voir**, either the accusative or the dative may be used if there is no ambiguity, except when both objects are Personal Pronouns:

I have seen him do it.	Je le lui ai vu faire.
We let him believe that.	Nous le (<i>or lui</i>) laissons croire <i>cela</i> .
We let everyone believe that.	{ Nous laissons croire <i>cela</i> à tout le monde , <i>or</i>
	{ Nous laissons tout le monde croire <i>cela</i> .
I let everyone believe I have seen him.	Je laisse croire à tout le monde que je l'ai vu.

The reason seems to be that **faire** + the infinitive is treated as a single Verb, and hence there cannot be two accusatives. **Laisser**, &c., are not so closely connected with the infinitive.

31. Instead of the infinitive we may use the present participle in French as well as in English when we think of the *state* or *condition* of the person rather than of the action itself:

J'ai vu l'enfant **pleurant** *or* qui **pleurait**.
 Je t'ai vu **te promenant** au bord de la mer.

F. Verb + Complement.

She looks wretched.	Elle paraît + misérable .
He became a soldier.	Il { se fit } + soldat . { devint }

32. A Verb of incomplete predication with its complement may often be rendered by a French Verb of complete predication which is sometimes reflexive:

To make ... angry = fâcher .	To get drunk = s'enivrer .
To set ... free = libérer .	To get fat = engraisser .
To become hard = se durcir .	

G. Verb + Object + Complement.

He has made + this woman + wretched.	Il a rendu + <i>cette femme</i> + malheureuse .
Tell + him + to sit down.	Dites- + lui + de s'asseoir .
He has + money + to spend.	Il a + de l'argent + à dépenser .
They (=his parents) have made + my brother + a doctor.	On a fait + un médecin + de mon frère .

They have made + him + a doctor.
He spends + his time + playing.

On **en** + a fait + un **médecin**.
Il **passe** + son temps + à jouer.

33. Observe the construction in French with **faire**, **nommer**, **élire**, **créer**, **proclamer**, when the complement is a Noun. The English complement becomes the direct object (accusative) in French, and the object becomes a complement:

They have made **this** house a barracks.

On a fait **de cette maison** une caserne.

We have made **him** an honest man.

Nous **en** avons fait un honnête homme.

We can say, however, *On a fait mon frère médecin*, but here *médecin* is a predicative Adjective and not a Substantive, and *on* refers to the *university authorities*. Similarly, in *On l'a proclamé empereur*, we have not a double accusative, *empereur* being a complement of the Verb, and not a Substantive. With other Verbs use a different construction:

They have chosen him *chief*.
We considered him a *madman*.

On l'a choisi **pour chef**.
Nous le regardions **comme fou**.

34. When the complement is a past participle, great care must be taken in translating into French:

I found it **broken**.
I saw it **taken**.

Je l'ai trouvé **cassé**.
Je l'ai vu **prendre**.

In the one case the participle implies *state* or *condition*; in the other, *action*. In the former case use the past participle as in English; in the latter, translate by the infinitive. For the English participle is in this case merely a part of the *passive infinitive*, instead of which the French prefer the *active form* with the subject not expressed. This, however, gives rise to an ambiguous construction, easily confounded with the **Accusative + Infinitive**, but in the latter the *Accusative* is the *Subject* of the Infinitive, while in the former the *Subject* of the Infinitive is *not expressed*, and the Accusative is governed by the Infinitive itself:

Je l'ai entendu chanter = { I have heard it **sung**, or
I have heard him **sing**.

J'ai fait écrire cette lettre à votre ami = { I have made your friend **write** this letter, or
I have had this letter **written** to your friend.

Voici une histoire que j'ai entendu conter au roi lui-même = { This is a story which I have heard the king himself **tell**, or
This is a story which I have heard **related** to the king himself.

35. An English construction requiring close attention is that in which the object (accusative) is followed by the *passive infinitive*, which is avoided as much as possible in French, and which has not always the same force in English, as the following examples will show:—

He ordered the man <i>to be hanged</i> .	{ Il ordonna de pendre l'homme, <i>or</i> Il ordonna que l'on pendit l'homme, <i>or</i> Il ordonna que l'homme fût pendu .
He did it <i>to be praised</i>	{ Il le fit pour être loué , <i>or</i> Il le fit pour qu'on le louât .
I knew him <i>to be unjustly accused</i> .	Je le savais injustement accusé .
He let himself <i>be deceived</i> .	Il se laissa tromper .
He will visit the show <i>to be held</i> next week.	Il visitera l'exposition qui doit avoir lieu la semaine prochaine.

H. Verb + Complement + Infinitive.

This writing is difficult to read.	Cette écriture est + difficile + à lire .
He is sure to come.	Il est + sûr + de venir .
This is not a thing to be despised.	Ce n'est pas + une chose + à mé- priser .
The way seems smooth enough for carriages to go upon.	La route semble + en assez bon état + pour permettre aux voitures d'y passer.
He is too selfish to help others.	Il est + trop égoïste + pour rendre service aux autres.
I am too happy to be envious.	Je suis + trop heureux + pour être envieux.

36. *N.B.*—Do not conclude from the above examples that *assez* and *trop* are always followed by **pour**. In the following sentences the infinitive does not depend on *trop* or *assez*:—

Je suis trop heureux **de** vous être utile (*too = very*).
Il est assez puni **d'avoir** manqué son train.
C'est déjà trop **de** vous écouter.

37. Beware of ungrammatical constructions when two or more Nouns, Verbs, or Adjectives have the same complement or object in English:

His devotedness and obedience <i>to</i> his master.	Son dévouement pour son maître et son obéissance envers lui.
He respects and obeys his parents.	Il respecte ses parents et leur obéit.
I go and return to Versailles in four hours.	Je vais à Versailles et j'en reviens en quatre heures.
I am learning music and dancing.	J'apprends la musique et la danse (<i>not à danser</i>).

or Pronoun in the principal sentence. This construction makes the style more vivid, but in general the *full* form *may* be used. In only a few cases is the abridged sentence obligatory:

Il regrette **d'être venu** (= *qu'il soit venu*).

Dieu nous a créés **pour travailler** (= *pour que nous travaillions*).

Je t'aimais **inconstant** (= *lorsque tu étais inconstant*).

Songez qu'**en naissant** (= *quand vous êtes né*) mes bras vous ont reçu.

4. The abridged construction is also often used when the subject of the Subordinate Sentence is **on**:

J'ai ordonné **de brûler** le livre (= *qu'on brûlât*).

La vie est faite **pour travailler** (= *pour qu'on travaille*).

Les moments sont trop précieux **pour être perdus** en paroles (= *pour qu'on les perde*).

5. In some cases where an abridged sentence *may* be used in French a complete sentence is necessary in English:

Suis-je un de tes sujets **pour me traiter** (= *that you treat me*) comme eux?
—St. Victor.

6. Great care is necessary in dealing with the Gerundive and the Participle in order to avoid ambiguity and obscurity.

The **Participle** is an *Adjective*; it sometimes indicates *state or condition*, and sometimes marks the *time* or *cause* of the action.

The **Gerundive** is *Adverbial*, and indicates *manner, means, or simultaneous time*:

Il s'en va **chantant**. Il s'en va **en chantant**.

Ils se dirent adieu **en pleurant** (*manner*).

J'ai vu votre ami **partant** (= *qui partait*) pour Paris.

J'ai vu votre ami **en partant** (= *comme je partais*) pour Paris.

Je l'ai rencontré **en me promenant**.

Je l'ai rencontré **se promenant**.

The following sentences are all faulty, although the first one is admissible, the meaning being clear:—

Etant jeune, la fortune lui sourira.

Mon cruel oncle **en lisant** m'a surpris.

Aimant l'étude, votre père vous donnera les moyens de la continuer.

B. SUBSTANTIVAL SENTENCES.

6*. Substantival Sentences may be classified as follows:—

1. **Conjunctive** (*Abstract*).
2. **Interrogative** (*Concrete*).
3. **Relative** (*Concrete*).

Examples:

Do you say **that he has done this?** (*Conjunctive.*)
 I wish **you were more careful.** (*Conjunctive.*)
 He asks **what you are thinking of.** (*Interrogative.*)
 Who steals my purse steals trash. (*Relative.*)
 What I want to know does not concern you. (*Relative.*)

Conjunctive Substantival Sentences.

These sentences have the following forms:—

(a) **Que** (*conj.*) with the *Indicative*, *Subjunctive*, or *Conditional*:

Je crois **qu'elle n'est pas partie.**
 Il décida **que la chose se ferait.**
 Trouvez-vous **qu'elle est (soit) coupable?**
 Cela demande **qu'on y réfléchisse.**
 Nous craignons **que cela ne se fasse.**
 Il se plaint **qu'on le calomnie.**

(b) **A ce que** and **De ce que** (both rare), to emphasise the subordinate, with the *Indicative* (generally) or *Subjunctive*. Used with Verbs expressing a sentiment of the mind, except Active Verbs such as, *craindre* and *regretter*:

Il se plaint **de ce qu'on n'a (ait) rien fait.**
 Je consens **à ce qu'il le fasse.**

N.B.—Do not confound the above with **ce que** (= *what*) following the Preposition *à* or *de*.

(c) *Oratio recta*:

Je lui ai demandé: **Viendrez-vous?**

(d) The principal sentence is made *parenthetical*:

La crainte de Dieu, **disait Salomon**, est le commencement de la sagesse.

(e) **De + Infinitive** = The abridged form:

Il craint **de se compromettre.**

7. The Substantival Sentence with *que* may stand in the relation of subject, object (accusative, dative, or genitive), or complement to the principal Verb. It may also be the attribute of a Noun:

Il importe **que vous le compreniez bien.** (*Logical Subject.*)
Qu'il soit parti est chose peu probable. (*Subject.*)
 Je m'aperçus **que j'avais fait une erreur.** (*Genitive.*)
 La vérité est **que je n'en sais rien.** (*Complement.*)
 Il m'a exprimé le désir **que vous alliez le voir.** (*Attributive Complement.*)

Note the Noun-sentence in English which follows *than*:

Nothing can be fairer **than** *that he should pay you half.* Il n'est que juste **qu'il vous en paie la moitié.**

8. When the Subordinate Sentence is the logical subject of the principal Verb, the subject of the subordinate sentence becomes a dative in the abridged form. But **on** is not represented in such cases:

Il faut **qu'on travaille** = Il faut **travailler.**
Il importe **que vous parliez** = Il vous importe **de parler.**

9. When the Substantival Sentence is the object or complement of the principal Verb we have the following cases:—

(a) After Verbs of *thinking* and *declaring*, which govern the infinitive without a Preposition, the abridged form *may* be used when the subjects are *identical*:

Je crois que j'ai raison, *or* Je crois avoir raison.

(b) After Verbs expressing *will* the abridged form *must* be used:

Il veut nous **voir** demain.
Nous préférons le **faire** nous-mêmes.
Il n'a pas daigné **m'écouter.**

(c) After **faire**, **laisser**, and verbs expressing an act of the senses, as *entendre*, the Verb of the Subordinate Sentence becomes the infinitive and its subject the object (accusative) = **Accusative + Infinitive**:

Faites **le venir** = Faites **qu'il vienne.**
J'entends **crier l'enfant** *or* **l'enfant crier.**

The subject is omitted when indefinite:

J'entends **crier** = J'entends **qu'on crie.**

10. When the principal Verb is one of *asking*, *advising*, *commanding*, or their contraries, which take **de** + the *infinitive* as direct object (acc.), and which may also take the accusative or dative of the person, the subject of the subordinate sentence generally becomes the object of the principal Verb, and its Verb is changed to *de* + *infinitive*. The usual construction in English is similar, but in French the full subordinate *may* also generally be employed:

I advise him to start.

{ Je lui conseille **de partir**, *or*
{ Je conseille **qu'il parte.**

I ask my brother to come.

{ Je demande **à mon frère de venir**, *or*
{ Je demande à mon frère **qu'il vienne.**

He prevents me from coming.

{ Il m'empêche **de venir**, *or*
{ Il empêche **que je (ne) vienne.**

There may be, however, sometimes a slight difference of meaning between the abridged and the full forms of the Subordinate Sentence. The former is more direct and personal. *Je lui ai défendu de se lever* indicates that the speaker has personally forbidden the person represented by *lui* to get up. In *J'ai défendu qu'il se levât*, the order may have been given to a third person. Compare also *J'ai demandé que mon frère vint* with *J'ai demandé à mon frère de venir*.

11. **Avoir** and **être** in the Subordinate Sentence with a Pronoun-subject are sometimes omitted after *croire, savoir, dire, trouver, &c.*, their subject becoming the complement or object of the principal Verb:

On **se** sait espionné = On sait *qu'on est espionné*.
 Je **me** sens faible = Je sens *que je suis faible*.
 On sentait **ces documents** tenus à jour avec tendresse.
 On **le** dirait fou = On dirait *qu'il est fou*.
 Je **lui** trouve de l'esprit = Je trouve *qu'il a de l'esprit*.
 Personne ne **me** connaît cette carabine-là. — *Balzac*.
 Elle **la** voyait meilleure qu'elle. — *G. Sand*.

12. With verbs of *hoping, expecting, &c.*, although the subjects may not be identical, the abridged construction may be used by inserting the Verb *voir*:

Il s'attendait à les **voir** venir.

12*a*. A few Verbs are rarely followed by an Abridged Subordinate even when the two subjects are identical. The chief are:—**savoir, voir, sentir, dire, trouver, oublier** (with respect to something done). See, however, § 11 above:

J'avais oublié que je l'avais invité à dîner.
 Il sent qu'il a manqué son coup.
 Elle trouve qu'elle a tort.

Interrogative Substantival Sentences.

13. Indirect questions are introduced in French by:

(*a*) **Interrogative Pronouns, Adjectives, or Adverbs** with the *indicative* or *conditional*.

(*b*) **Si** = *whether* with the *indicative* or *conditional* (*never* the subjunctive). The sentence introduced by *si* is always a direct object (accusative).

(*c*) **Que** = *whether* with the *subjunctive*.

Examples:

- (a) J'ignore où je suis, qui je suis, et ce que je fais.
Je ne savais que faire.
(b) Savez-vous s'il est arrivé.
(c) Nous doutons qu'il (ne) réussisse.
Que je le fasse ou non, ce n'est pas ton affaire.

Note that, in a Subordinate Sentence, *what* = **ce qui**, **ce que**, and never **que** except with the infinitive: Il ne sait **que** faire = *Que faire! il ne sait pas.*

How is generally rendered by **comme** when it expresses *degree* or *extent*.

Cf. Regardez **comme** il danse *and* Regardez **comment** il danse.

14. When the interrogative word, being the complement or adjunct of a Subordinate Sentence, is placed at the beginning **que** must be inserted before the subordinate part:

- | | |
|---|---|
| Who(m) do you think <i>he will choose</i> ? | Qui croyez-vous qu'il choisisse (or choisira)? |
| When do you think <i>he will come</i> ? | Quand croyez-vous qu'il viendra (or vienne)? |

15. In the expression *The question is whether*, &c., the infinitive *savoir* must be used before **si** in the French:

La question est **de savoir** si la chose est possible.

16. Interrogative substantival sentences being concrete cannot be abridged.

Relative Substantival Sentences.

17. These sentences are introduced by:

- (a) **Celui**, &c. + **qui**, **que**, or **dont**, for persons = *He who*, &c.:

Celui dont vous parlez est mon ami.

- (b) **Celui-là...qui**: *tel qui*, &c.:

Il était estimé de **ceux-là seuls qui connaissaient** sa vie.
Tel qui rit vendredi dimanche pleurera.

- (c) **Ce** + **qui**, **que**, **dont**, or **à quoi**, for things = *What*:

Il fait **ce qui lui plaît**.
C'est la loi **qui règle tout** (=emphatic construction).

N.B.—Do not confound this with the relative adjectival construction.

(d) **Qui** (absolutely) = celui qui, &c.:

Qui m'aime me suive. Aimez **qui vous aime**.
Travaillez pour **qui vous voudrez**.

(e) **Quoi** (absolutely) with **voilà** = *What*:

Voilà à quoi il pense.

(f) **Quiconque** = *whoever, anyone who*:

Il trompe **quiconque** veut l'écouter.

18. Note that the Relative Sentence is sometimes represented in the principal by a Demonstrative or Personal Pronoun:

Celui que j'aime, je l'aime de tout mon cœur.
Ce qui m'irrite le plus, c'est son insolence.

19. Distinguish **celui demonstrative** from **celui determinative**:

Celui qui a menti sera puni. (*Demonstrative.*)
L'ami le plus fidèle est **celui** qui nous dit la vérité. (*Determinative.*)

In the first example *celui* belongs to the subordinate and qualifies *qui a menti*. In the second, *celui* stands for *l'ami* and belongs to the principal.

20. Being concrete, Relative Subordinate Sentences cannot be abridged. Hence we should not say, as in English:

J'ai joint ma lettre à celle écrite par mon frère.

Say:

Celle que mon frère a écrite.

N.B.—This construction has, however, been used by Racine and other writers of note in the classical period, and seems to be again gaining favour among modern writers.

C. ADJECTIVAL SENTENCES.

21. Adjectival Sentences are always introduced by a Conjunctive Relative Pronoun, which may refer to a single word or to a whole sentence:

This is the horse *that* I bought yesterday.
They tried to persuade him, **which** was no easy matter.

In the first sentence *that* refers to *horse*; in the second, *which* refers to the preceding sentence, *they tried to persuade him*.

22. Again, Adjectival Sentences may be either *determinative*

or *continuative*. In the sentence, *I asked my brother, who said he did not know*, the relative *who* has a *continuative* force and is equivalent to *and he*; but in *I will ask my brother that is in the navy*, the relative has a *determinative* force, and distinguishes one brother from another, or the others.

23. In French there is no word corresponding to *that*. When **qui** and **que** are *continuative* a comma should precede them; when they are *determinative*, there is no comma:

L'élève **qui travaille bien** fera des progrès.

Mon fils, **qui travaille bien**, fait des progrès.

Mon ami, **qui ne le voyait pas**, continua son travail.

24. Strictly speaking the *continuative* sentence is not adjectival at all, but is generally either co-ordinate or adverbial. The last of the above sentences might be written:—**Comme il ne le voyait pas**, mon ami continua son travail.

25. The *determinative* Adjectival Sentence is introduced by **Qui, Que, &c.**, with the *Indicative* or *Subjunctive*:

C'est un morceau **qui vaut la peine d'être lu**.

Cherchez-moi un valet **qui soit honnête**.

26. The *Continuative* Sentence referring to a single word is introduced by **Qui, Que, &c.**, with the *Indicative* always.

27. The Adjectival Sentence referring to a whole clause is introduced by **ce qui, ce que, &c.**, (*en*) **quoi** with the *Indicative* always:

Ils ont tâché de me convaincre, **ce qui n'était pas chose facile**.

28. The Relative Objective Pronoun may be omitted in English, but never in French:

The man I am speaking of = L'homme **dont** je parle.

The picture I saw yesterday = Le tableau **que** j'ai vu hier.

29. **Which** with a Preposition is often equivalent to *when*, and is rendered in French by **que** (= Lat. *quum*) or **où**:

Au moment **où (qu')** il arrivera.

La nuit **que (où)** j'ai couché chez vous.

30. **Which** governed by a Preposition may often be rendered by the Conjunction **que** when the noun it stands for is also governed by a Preposition, and when the construction = **the same...as**:

I turned my head in the direction
from which the voices came.

Je tournai la tête **du côté d'où** parlaient les voix (*or du même côté que*).

31. After words expressing manner governed by a Preposition, either the Conjunction **que** or a relative may be used:

De la manière **dont** (**que**) j'ai parlé.

32. When a sentence comes between the relative and the sentence to which it belongs, **que** is placed after the intervening sentence:

They are reasons which I thought he would appreciate. Ce sont des motifs **que** je croyais qu'il apprécierait.

But if the relative is in the nominative case it is better, after Verbs like *savoir*, *croire*, *dire*, to avoid the construction by using the infinitive with the accusative of the relative:

Moi qu'elle sait **qui** n'ai rien. —Rousseau.

Say: **qu'**elle sait n'**avoir** rien.

Laquelle de ces deux têtes crois-tu **qui** (= *qu'elle*) vaille le mieux?

—Hugo.

Say: Crois-tu **valoir** le mieux, or Laquelle de ces deux têtes, **crois-tu**, vaut le mieux?

Nous verrons si c'est moi **que** vous voudrez **qui** sorte. —Molière.

Say: Voudrez **voir sortir**.

In English there is no awkwardness, because the Conjunction is omitted: *She came to me, who she knows has nothing.*

33. And who.—The expression *and who* (*which*, &c.) can, according to grammarians, only be used when there is another *relative* Adjectival Sentence preceding, which qualifies the same Noun. In French **et qui** (**que**, &c.) is used when *any* Adjective or Adjectival Sentence precedes, qualifying the same Noun.

Un homme **froid et silencieux et qui** se trouvait être l'hôte de l'auberge.

34. When the antecedent is an unemphatic Pronoun, that Pronoun must be repeated in its emphatic form immediately before the relative:

Il m'en veut, **à moi** qui ne lui ai jamais fait de mal.

35. Abridged Forms.—The full construction is generally preferred in French, but the following abridged forms are in use:—

(a) Present Participle:

Il cherche un commis **sachant** l'anglais.

(b) Past Participle of Passive or Neuter Verbs:

Les roses **cueillies** le matin sont fanées le soir.

Et **monté** sur le faite, il aspire à descendre. —*Corneille.*

N.B.—*Etant*, not *ayant*, is understood.

(c) Adjective or Noun in apposition:

Fuyez l'injustice, **source** de tous les maux.

Régulus, **fidèle** à ses engagements, retourna à Carthage.

D. ADVERBIAL SENTENCES.

36. Adverbial Sentences are introduced by—

(a) Simple and Compound Conjunctions.

The *Simple* Conjunctions are **quand**, **si**, **comme**. *Compound* Conjunctions are formed from Prepositions by adding **que**:—**avant que** from *avant*, &c.

(b) **Que** alone, chiefly in Interrogative and Negative Sentences:

Je n'avais pas dîné **qu'il** (= *lorsqu'il*) entra chez moi.

Je ne m'en irai point **que** (= *à moins que*) tout ne soit prêt.

Je ne puis parler **qu'il** (= *sans qu'il*) ne m'interrompe.

(c) Interrogative and Relative Pronouns:

Pierre, **qui** s'amuse dans la forêt, fut surpris par l'orage.

37. Adverbial Sentences may therefore be either *conjunctive*, *relative*, or *interrogative*. It is more usual, however, to classify them according to the functions they exercise as sentences of *time*, *place*, *manner*, &c. Whether the Indicative or Subjunctive mood is used depends on the sense.

38. Place.—Sentences of **place** are introduced by—

Où; **là où**; **partout où**.—J'irai (**là**) **où** vous irez.

N.B.—**Où** may also introduce both Substantival and Adjectival Sentences:

Je ne sais **où** il **va** (Substantival).

L'endroit **où** il **est allé** (Adjectival).

39. Time.—Sentences of Time are classified as follows:—

	SIMULTANEOUSNESS.	POSTERIORITY.	ANTERIORITY.
TIME.	<i>When, Quand.</i> <i>„ Lorsque.</i> <i>„ Que.</i> <i>As, Comme.</i>	<i>After, Après que.</i>	<i>Before, } Avant que.</i> <i>Until, }</i>
DURATION OF TIME.	<i>While, Pendant que.</i> <i>„ (whereas), Tandis que.</i> <i>As long as, Aussi longtemps que.</i> <i>„ Tant que.</i> <i>In proportion as, Tant que.</i>	<i>Since, Depuis que.</i> <i>As soon as, Dès que.</i> <i>„ Dès lors que.</i> <i>„ Sitôt que.</i> <i>„ Aussitôt que.</i>	<i>Until, Jusqu'à ce que.</i> <i>„ En attendant que.</i>
MOOD.	Indicative.	Indicative.	Subjunctive generally.
EQUIVALENT.	Gerundive.	Infinitive (<i>time only</i>).	Infinitive (<i>time only</i>).

40. **Pendant que** expresses simultaneousness of actions of which the duration *may* differ:

Elle le tua **pendant** qu'il était au bain.

Tandis que often indicates contrast (= *whereas*), and is not so vague as *pendant que*:

Il vit ses traits s'altérer un peu, **tandis** qu'elle prononçait cette phrase.
—*Bourget.*

41. **Tant que** expresses simultaneousness of actions of equal duration:

Tant que je vivrai, tes jours sont en danger.

42. **Tant que** and **Dès que** may include the idea of condition:

L'idée est bonne, **tant** qu'elle est facile à appliquer.
Il n'y plus de dispute, **dès que** vous êtes d'accord.

43. **Que** (= *when*) is used after a negative and after *à peine*, *encore*, *déjà*, &c.:

Le soleil ne fut pas plus tôt levé **qu'**on se mit en marche.
A peine le soleil était-il levé **qu'**on se mit en marche.
 On se mit en marche **que** le soleil était à *peine* levé.
 Je n'avais *pas* mis pied à terre **que** l'hôte vint me trouver.
 Note also: **un jour que, une fois que.**

44. Abridged Forms.—*Simultaneous* sentences are abridged by the *Gerundive* expressing—

(a) *Time* only: **En revenant** à Paris, il la trouve malade.

(b) *Manner*: Il parle **en bégayant** (Negatively = **sans bégayer**).

Note.—The principal sentence can always be turned into a gerundive expressing time: Il bégaye **en parlant**.

(c) *Means*: On apprend **en étudiant**.

N.B.—Do not confound the **Gerundive** with the **Present Participle**, which generally indicates *cause*:

En voulant (= *By wishing*) contenter tout le monde, vous ne contenterez personne.

Voulant contenter, &c. = Because (*or as*) you wish, &c.

Another abridged form is the participle used adjectively:

Il ne l'aura pas, **moi vivant**.

45. Anterior and Posterior sentences expressing *time only*, and *not* duration of time, are abridged by—

(a) The Infinitive:

Après avoir dîné, il est sorti.
 J'irai le voir **avant de partir**.

(b) Past Participle absolute (*étant* understood):

Et Rome **prise** enfin, seigneur, où courons-nous?

Et il advint que, **parvenues** déjà très avant dans le bois, elles virent
 la bête traverser un torrent à la nage. —*A. France.*

46. Cause.—Sentences indicating *cause* are introduced by—

Because = **parce que**, giving the reason; **vu que**; **attendu que**; (*c'est*) **que**; more rarely **à cause que**.

N.B.—**Car** is co-ordinate, and refers to the speaker; **parce que** refers to the action:

Il ne sort pas **parce qu'**il est malade.
 Il doit être malade, **car** il ne sort plus.

Since = **puisque**, giving the motive; **du moment où (que)**.

Since } = **comme**; **que**.
As }

Especially as } = **d'autant plus que**.
So much the more as }

Not that = **non pas que**.

All take the Indicative except **non pas que**.

Examples:

Si je vous le dis, **c'est que** je le sais.

Puisqu'il est des vivants, ne songez plus aux morts.

Etes-vous donc malade **que** vous ne mangez point?

Comme il ne veut pas me croire, je le laisse faire.

47. Notice the construction when there is an Adverb of time in the adverbial sentence of time:

Since he went away *so long ago*, we have had no news of him.

Depuis si longtemps qu'il est parti, nous n'avons pas eu de ses nouvelles.

It does nothing but rain *since* I came here *three weeks ago*.

Depuis trois semaines que je suis ici, il ne fait que pleuvoir.

48. Distinguish **parce que** and **par ce que**:

On abat un arbre **parce qu'il** ne produit rien.

On juge d'un arbre **par ce qu'il** produit.

49. Distinguish **comme**, **puisque**, and **parce que**. **Comme** is always at the beginning of the sentence, and announces a fact as the objective cause of another fact, or as something which has a consequence:

Comme il pleut, j'accepterai votre hospitalité.

Puisque supposes a fact known to the person addressed, and gives the reason or subjective cause:

Inutile de vous donner cette lettre, **puisque** nous pouvons causer.

Puisqu'il ne vient pas, je vais le chercher.

Parce que answers the question *why (pourquoi)*, instead of the obsolete *pour ce que*. It nearly always follows the Principal:

Pourquoi êtes-vous venu? **Parce que** je veux vous voir (= *pour vous voir*).

J'allai le voir, **parce qu'il** était malade.

50. The abridged forms for causal sentences are—

(a) **Pour + Infinitive:**

Il est puni **pour avoir** menti.

Je le reconnus **pour l'avoir** vu au théâtre.

(b) **Participles:**

Mon père, **étant malade**, reste à la maison.

Fatigué d'attendre, il s'en alla.

Le maître absent, ce lui fut chose aisée.

Je m'en vais, **fatigué que je suis**.

But, as a rule, it is better to have the full construction beginning with *comme*, *puisque*, &c.

51. **Purpose.**—Sentences of purpose are introduced by—

In order that = **afin que**; **pour que**.

Lest that
For fear that } = **de crainte (peur) que...ne**; **que...ne**.

Sauvez-vous **de peur** qu'il *ne* vous maltraite.

Sortez **que** je *ne* vous assomme.

N.B.—The Verb is always in the *Subjunctive*.

52. Abridged forms: **pour**, **afin de**, **de crainte de** + the Infinitive:

On étudie **pour apprendre**.

Il est parti **de peur d'être maltraité**.

53. **Condition.**—Sentences expressing condition or supposition are introduced by—

If = **si** with the *Indicative*; **du moment que**.

Except that = **sinon que**; **si ce n'est que**; **excepté que**, with the *Indicative*; **que** in contracted sentences following an indefinite negative: Il n'aime **que** l'argent. Rien n'est beau **que** le vrai.

Supposing that } = **Supposé que**; **au cas que**; **en cas que** (*Subjunctive*).
In case that }

If...at all = **pour peu que** with the *Subjunctive*: Les rats se dévorent entre eux **pour peu que** la faim les presse.

Far from = **loin que** (*Subjunctive*).

Instead of = **au lieu que** (*Subjunctive*); **tandis que** (*Indicative*).

Unless = **à moins que...ne** (*Subjunctive*).

Provided (that) = **pourvu que** (*Subjunctive*); **à condition que** (*Indicative* with the Future; *Subjunctive*).

54. The following are examples of the **si**-construction:—

Conditional: **Si** tu as fait du mal, il **faut** le réparer.

S'il fait beau (demain), je **partirai**.

Hypothetical: **S'il** faisait beau (*aujourd'hui: demain*), je **partirais**.

S'il avait fait beau (*hier*), je **serais** parti.

S'il eût été plus diligent, il **eût** réussi.

S'il n'avait pas gagné, il **se** tuait.

S'il bougeait (*avait bougé*), il **était** perdu (= *aurait été*
(un homme) *perdu*).

N.B.—With **si** meaning *when, because*, the above sequence of tenses does not hold good:

Si je **sortais**, tout le monde **se mettait** aux fenêtres.

55. Other forms of conditional and hypothetical sentences:

(a) *Interrogative*: **Voulons-nous** être heureux, évitons les extrêmes.

(b) *Alternative*: **Ou** je me trompe fort, **ou** vous êtes déjà venu ici.

(c) *Imperative*: **Dis-moi** qui tu hantes, et je te dirai qui tu es.

(d) *Subjunctive*: **Qu'il vienne** me voir, je le recevrai bien.

Vienne encore une maladie, et c'est fait de moi.

Ne prissiez-vous qu'un verre d'eau, il nous adviendra
malheur. (*Laboulaye*.)

(e) *With que*: Je serais à votre place **que** je le ferais.

Tu voudrais, **que** je ne **voudrais** plus. (*Zola*.)

(f) *The Apodosis understood*: Si nous allions nous promener? (*Si*=
what if.)

(g) *The Protasis understood*: Je le prendrais, moi!

56. The abridged forms for conditional sentences are:—

(a) The Infinitive, with prepositional locutions only, such as, **à moins de, à la condition de, &c.**

Au lieu de travailler, il s'amuse.

(b) The Participle.

Sérieusement parlant, cela ne vaut pas grand'chose.

(c) **Sans** without a Verb.

Il n'y serait pas venu, **sans** mon frère qui était son ami.

57. Concession.—Real Concessive Sentences are introduced by:

Although = **bien que; quoique** (*Subjunctive*): **encore que; lors même que** (*Indicative*): **si** (with inversion in the principal which begins with *toujours*).

Whoever = **qui que ce soit qui; qui que** (complement of *être* or accusative); **qui que ce soit que**. (*Subjunctive*.)

Whatever = **quoi que; quoi que ce soit que; quel (var.) que** (with *être*); **quelque(s)...que.** (*Subjunctive.*)

Wherever = **où que.** (*Subjunctive.*)

Whether...or = **(soit) que...(soit) que.** (*Subjunctive.*) **Soit... soit,** with verb omitted.

However = **si (aussi)...que; tout...que; quelque (invar.)... que** (*Subjunctive*, but *tout...que* has often the *Indicative*); **si** alone, with inversion.

Supposed Concessive Sentences are introduced by:

Even if = **quand; quand même; quand bien même** with the *Conditional*.

58. Examples:

L'envie honore le mérite **encore** qu'elle s'efforce de l'avilir.

Qui que ce soit qui l'ait dit, la chose est fausse.

Qui que vous blâmiez, faites-le sans amertume.

J'irai vous voir **quelque** temps qu'il fasse.

Si peu que vous puissiez faire, faites-le.

Mais nos actions, **si coupables soient-elles**, ne donnent pas toujours, &c.

Soit grands, **soit** petits, tous les hommes sont mortels.

Si je n'ai pas réussi, **toujours** ai-je fait mon devoir.

Quand même il me donnerait tout l'or du monde, je ne le ferais pas.

59. Other forms of Concessive Sentences are:

Il me **donnerait** tout l'or du monde **que** je ne le **ferais** pas.

Me donnerait-il, or Me donnât-il, tout l'or du monde, je ne le **ferais** pas.

Eût-il été Richelieu ou Sully, il **fût** tombé de même.

On résolut sa mort, **fût-il** coupable ou non.

Vienne qui voudra, je ne me dérange plus.

Je le **ferais**, **dussé-je** y perdre la vie.

J'ai **beau** dire, il fait à sa tête.

Si vous **auriez** de la répugnance à me voir votre belle-mère, je n'en **aurais** pas moins à vous voir mon beau-fils.

Ayez-le fini ou ne l'**ayez** pas fini, il faut partir.

Que vous l'**ayez** fini ou **non**, il faut partir.

Et quand cela **serait?** riposta l'étranger.

60. The abridged forms are:

(a) Present Participle:

Vous le traitez bien, **sachant** que c'est un voleur.

(b) Gerundive with (tout) en:

Tout en reconnaissant votre erreur, vous y persistez.

(c) Pour + être or pour + avoir + (participle):

Pour être vrai, cela n'en est pas moins curieux.

61. With **bien que** and **quoique** (= *though*) in an affirmative sentence, the abridged construction is similar to the English:

Quoique confiant, il hésita.

Though not = **sans** + **être**.

62. **Consequence.**—These sentences may express—

(a) **Manner:**

So that = **de manière (sorte, façon) que.** (*Indic. or Subj.*)

Without + (participle) = **sans que.** (*Subjunctive.*)

63. (b) **Intensity:**

So...that = **si...que; tant...que; tel...que.** (*Indic.*)

Too (enough)...to = **trop (assez)...pour que.** (*Subjunctive.*)

64. **De manière que** (*si bien que*) may express consequence without the idea of manner:

La nuit vint, de sorte que je fus forcé de m'arrêter.

65. The abridged forms are:

De manière (façon) à; en sorte de; à; sans; pour—all with the Infinitive:

Il parla de manière à convaincre tout le monde.

Il gèle à pierre fendre.

Il l'a fait sans le savoir.

Elle est trop vieille pour pouvoir travailler.

66. **Comparison.**—The Conjunctions which introduce sentences expressing comparison are as follows:—

(a) Simple comparison:

As; just as = **comme; de même que.**

(b) Hypothetical:

As; as if = **comme; comme si**, with the conditional expressed or understood.

(c) Equality:

Such as; the same as = **tel (le même; autant; tant; aussi; si; ainsi; de même) que.**

(d) Inequality:

More than, &c. = **plus que; moins que; autre que; autrement que.**

The Verb is always in the *Indicative*.

The French is sometimes contracted where the English is not.

67. Study the following examples:—

Comme le soleil chasse les ténèbres, (ainsi) la science chasse l'erreur.

En tant qu'homme, il les plaint (= *in so far as he is*).

Fuis **comme** la peste la molle oisiveté (= *as you would*).

Il parle **comme** s'il s'y entendait.

Il est **comme** mort (= *as if he were*).

Il est **tel** qu'on me l'a dépeint.

Mon habit est **du même** drap **que** le vôtre.

Elle est riche **autant que** généreuse.

Travaillez **autant que** vous le pouvez.

Il a **autant** de livres **que** moi.

Rien ne persuade **tant** les gens **que** ce qu'ils n'entendent pas.

Il est **plus** (moins) riche **qu'il ne** l'était.

Il n'est **pas moins** riche **qu'il** l'était.

La chose s'est passée **ainsi que** je l'ai dit.

N'ai-je pas fait **plus que** je *ne* devais?

N.B.—Il n'est **pas plus** riche qu'il l'était = He is as *rich* as he was.

Il n'est **pas plus** riche qu'il **ne** l'était = He is as *poor* as he was.

68. The comparative sentence may also be introduced by:—

According as } = **Selon que; suivant que; à proportion**
In proportion as } (mesure) **que**.

69. Comparison may be expressed by co-ordinate sentences:

Tel maître, **tel** valet (*like...like*).

Plus on a, **plus** on voudrait avoir (*the more...the more*).

Plus on le connaît **et plus** on l'aime.

Plus l'encre est noire, **meilleure** elle est.

Autant la modestie plaît, **autant** l'arrogance blesse.

70. **Comme** is used in a general sense, and also expresses *quality, manner, or intensity*:

Hardi **comme** un lion (*quality*).

Il travaille **comme** un artiste (*manner*).

Il travaille **comme** un nègre (*intensity*).

De même que expresses manner.

Ainsi que refers to the action, to the reality.

Les abeilles construisent aujourd'hui leurs cellules **de même qu'**autrefois.

Les abeilles construisent des cellules **ainsi qu'**autrefois.

CHAPTER IV.

ON THE ORDER OF WORDS.

1. General Principles.—In the Introduction it has been pointed out that it is the *rising* accent which prevails in French, viz., the end of the word and the end of the clause carry the principal accents. This is found to be in harmony with the *falling* construction of the sentence; for the principal word, or the word which limits, ought to have the strongest accent.

The principal word may be:—

1. The **predicate** with respect to the **subject**.
2. The **limiting** word with respect to the word **limited**.
3. The **notional** word with respect to the word of **relation**.

Hence, according to the principles of accentuation—

1. The **predicate** should follow the **subject**.
2. The **limiting** word should follow the word **limited**.
3. The **notional** word should follow the word of **relation**.

N.B.—The limiting word precedes if it is not accented.

2. Place of the Subject.—The Subject is generally placed as in English.

3. Simple Inversion (viz., *the Subject following the Verb*) is used in optative sentences; also after certain words and expressions, especially among the more modern school of writers, but with a Noun-Subject only:

Puisse-t-il vivre longtemps! Périssent les traîtres!
De là vient l'idée que, &c. = Hence the idea that, &c.
Telle est l'histoire.

Note.—Inversion is obligatory with *tel*.

Ainsi tombent les feuilles d'automne.

Autant en font les citoyens soldats.

Vient ensuite le régiment des francs-tireurs.

Vint le moment où l'argent ne donna plus de pain. —*De Goncourt*.

Bientôt tombent les chaînes de fer qui contenaient l'ardeur des chiens rapaces.

4. When the Subject is qualified by a long Adjective clause
Simple Inversion is often used:

En sa tête se mirent à bourdonner les versets du Cantique des Cantiques, les cris d'ardeur, &c. —*De Maupassant*.

A mesure que l'heure avançait, défilaient devant nous des personnages annonçant par leur vêtement une meilleure position sociale. —*Gautier*.

Trois mois après, eut lieu l'auto-da-fé solennel qui, &c. —*St. Victor*.

There must be inversion with *être* (= *exister*):

Parmi les condamnés au feu **était** une **jeune fille** d'une beauté merveilleuse.
—*St. Victor.*

5. Notice the following **English inversions** which are not reproduced in the French:—

Nowhere **has she** left a trace.
Never **was a man** so free.
Nor **was it** ever discovered.
So high **did he raise** his voice.

Nulle part elle n'a laissé de trace.
Jamais homme ne fut si libre.
(Et) On ne l'a jamais découvert.
Tant il élevait la voix.

6. In sentences beginning with the following words we have **Simple Inversion** with the Pronoun-Subject and **Complex Inversion** with the Noun-Subject (*viz., the latter comes first, but the corresponding Personal Pronoun is put after the Verb*):—

Aussi (= consequently).	A peine.
Encore (= and then; besides).	En vain.
Peut-être.	Vainement.
Du moins.	Toujours (= anyhow).
Au moins.	Non seulement (rare).

A plus forte raison.

Aussi Louis XIII **fit-il** de Tréville le capitaine de ses mousquetaires.
—*Dumas.*

Ils nous faisaient entendre clairement que si nous n'étions pas repoussés, **au moins n'avancions-nous** plus.
—*Sarcey.*

Encore n'en **est-il** pas certain.

Peut-être irez-vous demain à la campagne.

7. In **parenthetical sentences** **Simple Inversion** is used:

'C'est vrai', **répondit l'avocat.**

'La lune dans un seau d'eau', **finit** par demander **l'enfant** colérique.
—*St. Victor.*

8. Many Verbs are used impersonally in French which are not often so used in English. Hence:

A misfortune has happened.
Many persons died.

Il est arrivé un malheur.
Il mourut bien des gens.

9. When the **Subject is a Noun-Sentence** it is seldom placed at the beginning as in English. It is better to alter the construction:

That he did so shows the weakness of his mind.

That the earth moves round the sun cannot be denied.

Whether he wishes it or not is merely a matter of conjecture.

Il montra sa faiblesse d'esprit en le faisant.

On ne peut nier que la terre tourne autour du soleil.

{ **On ne saurait affirmer s'il le veut**
ou non; *or*
Le veut-il ou non? on ne saurait l'affirmer.

10. If the Noun-Sentence is placed at the beginning, then the principal Verb must have the pronominal *ce* or *celui*:—

What is of most importance to me is that you have seen him. Ce qui m'importe le plus, c'est que vous l'avez vu.

Whether he wishes it or not is of no consequence. Qu'il le veuille ou non, cela n'a pas d'importance (or peu importe).

Qu'il fût lâche, c'est là une calomnie gratuite que l'histoire sérieuse n'a pas répétée. —St. Victor.

11. The Noun-Object.¹—The Noun in the accusative or in the dative case is generally placed as in English.

The **Dative** follows the **Accusative** if both are of the same extent. Otherwise the **longer** follows the **shorter**:

Ne sacrifiez jamais *l'avenir au présent*.

Donnez *ce livre à cet élève*.

Donnez *à cet élève ce magnifique volume d'estampes*.

12. With Verbs taking an Accusative with the infinitive (*faire* excepted) there are several constructions:—

(a) If the Noun has *no* attributes and the infinitive *no* complement there are two forms admissible:

I have heard that lady sing. { J'ai entendu *chanter cette dame*; or
J'ai entendu *cette dame chanter*.

Note.—The first construction is to be preferred.

(b) If the Noun has *no* attributes, but the infinitive *has* a complement, the order is as follows:—

J'ai entendu *cette dame chanter 'la Marseillaise'*.

(c) If the Noun *has* attributes, or is longer than the Infinitive (without complements), the infinitive comes first:

J'ai entendu *chanter les premières cantatrices de Paris*.

On vit *s'avancer* ensuite, à la file, *douze patients*, la corde au cou et la torche au poing. —St. Victor.

(d) If the Noun *has* attributes and the infinitive *has* complements two constructions are admissible, unless ambiguity arises, and the order will depend on whether the accusative is longer or shorter than the complement of the infinitive. In one construction both the accusative and the complement follow the infinitive, which has then a passive force, and the

¹ For further information see under *Adjuncts and Complements*, for the Noun-Object is really a complement of the Verb.

English accusative is rendered by the French dative, or with *par*. The other construction is the same as in English:

{ J'ai vu *jouer cette pièce* **par** (or *à*) **un grand acteur**; or
 { J'ai vu **un grand acteur** *jouer cette pièce*.
 J'ai vu *jouer par* (or *à*) **un grand acteur** *la pièce dont vous parlez*.
 J'ai ouï dire *à* feu **ma sœur** que sa fille et moi naquîmes la même
 année. —*Montaigne*.

Ambiguity would arise in a sentence like the following:—

J'ai vu **donner l'aumône à cet enfant** = I saw alms given to that child; *but not*
 I saw that child give alms = J'ai vu **cet enfant donner l'aumône**.

13. *Faire* and the infinitive depending on it *cannot* be separated by any word in the sentence except *pas* and the Pronoun with an imperative:

Il fit payer *toutes ses dettes à son frère*; or
 Il fit payer **à son frère** *toutes ses dettes*.
 Sa conduite fit supposer **à ses amis** *qu'il était fou*.
 Il fit épouser **au roi** *Marie Louise*.

14. The indefinite words **rien**, **tout**, **beaucoup**, **trop**, **assez**, **tant**, **guère**, **peu**, may either precede or follow the past participle or the infinitive:

Il **a peu** travaillé (or travaillé **peu**) depuis ce matin.
 Je peux **tout** faire (or faire **tout**) moi-même.
 Je me repens de **tant** écrire (or écrire **tant**).

15. The Accusative, whether a simple Noun or a Noun-Sentence, rarely precedes the Verb in French. When it does so for emphasis, it must be repeated by a pronominal word:

Cette entreprise, il l'avait menée à bonne fin.
Qu'on ne le croyait pas, il le sentait très bien.
Qu'il l'ait fait, c'est ce que je ne puis comprendre.

16. **Pronoun-Object**.—The Personal Pronouns (acc. or dat.) generally precede the finite Verb except in the affirmative form of the imperative mood, when the accentuation is of the interrogative kind. The Pronoun has then the accent and follows the Verb, the emphatic form being used. There is, however, at the same time a stronger accent (the rhetorical) on the Verb. In *donnez-moi* the chief accent is on the first syllable of the Verb. For examples, see paragraph 19 following.

17. When there are two or more Pronoun-Objects of different cases the general rule is that the 1st and 2nd persons precede the 3rd, and that if both are third the accusative precedes the dative.

Se always precedes all other Pronoun-Objects.

N.B.—There cannot be two Pronoun-Objects placed before the Verb unless one of them is **LE, LA, or LES.**

This arises from the fact that a French Verb cannot have two accusatives, and that *se, me, te, nous, vous* may be either accusative or dative. An exception is found in the now almost obsolete *ethic dative*:—Qu'on **me lui** fasse griller les pieds.

In the imperative-affirmative *le, la, les* precede *moi* and *toi*, but *nous-les* and *nous-la* are found, and *vous-le* is preferred to *le-vous*.

18. When a Verb governs an infinitive without a Preposition the Pronoun-Object of the infinitive may be placed either before the finite Verb or before the infinitive. The latter order is now more usual. The former *must* be employed with the infinitive depending on *voir, entendre, sentir, faire, laisser* whether the Pronoun is the subject or object of the infinitive, except, of course, in the imperative-affirmative, where the hyphen marks the subject of the infinitive.

19. Study the following examples:—

Il **me** l'a demandé et je **le lui** ai donné.

Il ne **se le** rappellera pas.

Donnez-**les-moi**; ne **me les** refusez pas.

Je **les** entends crier; on **les** fait tuer.

Faites **les** tuer; *but* Faites-**les** travailler.

L'un voulant **le** garder, l'autre **le** voulant vendre.

Elle **se** fie à **nous**.

Je **vous** recommande à **elle**.

On **m'a** présenté à **lui**.

On **me le** présentera.

Note.—The above rules and remarks do not apply to *y* and *en*, which follow the other Pronouns and in the order mentioned: *Il m'en* a parlé. *Il y en* a.

20. Remark the construction when there are two Pronouns in the same case:

La fortune **nous** a persecutés, **vous et moi**.

21. Interrogation.—There are two constructions in English of which *Know ye?* and *Do you know?* are the types. The first—**Simple Inversion**—is only now used in poetry and with certain Verbs: *can, may, be, have, will, &c.*

In French, Simple Inversion is always used when the subject is a Personal Pronoun or *ce*. **Complex Inversion** is used when the subject is a Noun, and the sentence has no introductory interrogative word: *Votre sœur sait-elle cela?*

22. When a sentence begins with an Interrogative Adverb or its equivalent, or with a Preposition governing an Interrogative Pronoun, Complex Inversion is used, but Simple Inversion may be used familiarly if there is no object or complement. With *pourquoi*, however, only Complex Inversion may be used.

N.B.—The Interrogative word must stand first:

Quand votre frère part-il? *or*
 Quand part votre frère? (*Familiar*)
 Quand votre frère est-il parti? *or* est parti votre frère? (*Familiar.*)
 Comment ce médecin soigne-il ses malades?
 A quelle heure ce train doit-il partir? *or*
 A quelle heure doit partir ce train? (*Familiar.*)
 Pourquoi ce train ne part-il pas?
 A quoi les jeunes filles rêvent-elles? *or*
 A quoi rêvent les jeunes filles? (*Familiar.*)

23. When the subject of a sentence is an Interrogative Pronoun, or a Noun qualified by an Interrogative Adjective, the order is the same as in Affirmation:

Qui a parlé contre le duc?
 Quel destin le poursuit toujours?
 Quel destin poursuit toujours cet homme?

24. When the Object (Accusative) is an Interrogative Pronoun, or an Interrogative Adjective + Noun, the order is that of Complex Inversion, but **que** takes Simple Inversion:

Qui ces soldats cherchent-ils?
 Quel destin cet homme poursuit-il?
 Que cherchent ces soldats?

25. *Est-ce que* is used, chiefly in conversation, to form interrogative sentences. It must be followed immediately by the subject:

Est-ce que cet élève a corrigé ses fautes?

Note that in the periphrastic forms of the Interrogative Pronouns, *qui est-ce qui?* &c., the last word is a relative, and that the order will be that of *subordinate sentences*.

26. Subordinate Sentences.—When the subject of a Subordinate Sentence is a Personal Pronoun, there is never inversion of any kind:

Il me demanda où je demeurais.

27. When the subject is a Noun, Simple Inversion is *usually* employed in the Dependent Interrogative Sentence if it *may* be employed in the Independent Sentence. Otherwise there is no inversion:

- Il m'a demandé quand partait votre frère; *or*
 " " quand votre frère partait.
 " " où se trouvait l'église de Notre-Dame; *or*
 " " où l'église de N.D. se trouvait.
 " " pourquoi le soldat restait.
 " " de qui mon frère tenait ces nouvelles.
 " " à quelle heure le train était parti, *or* était parti le train.
 " " quelle idée cet homme poursuivait.
 " " quel était le motif qui le guidait.

23. Que (what?) becomes **ce que** in a dependent sentence (see III. 13), and the order is that mentioned in the next paragraph:

Je lui ai demandé **ce qu'il** en pensait.

29. In Subordinate Adjectival Sentences, when the relative is not itself the subject, and in many adverbial sentences, we have generally Simple Inversion of the Noun-Subject and its Verb:

- (1) If the subject consists of a number of words;
- (2) If the subject is to be made emphatic;
- (3) To prevent the Subordinate and Principal Verbs from coming together;
- (4) If the subject is itself qualified by a relative clause;
- (5) To prevent the Verb *être* from coming at the end of the sentence.

N.B.—This construction cannot be used if the Subordinate Verb has a Noun-Object (= acc.).

30. Examples:

La flatterie est l'écueil contre lequel **viennent** se briser les **maximes** les plus sages.

C'est un homme que n'aime **personne**.

Les moyens que **proposait** le **ministre** semblaient non seulement inutiles mais nuisibles.

Elle n'avait rien de ce qu'**aurait** voulu d'elle la **vanité** de ses parents.
—De Goncourt.

Ils semblaient tous deux un seul être, l'être à qui **était** destinée cette **nuît** calme et silencieuse.
—De Maupassant.

Ils coururent aussi vite que le leur **permettaient** les **difficultés** du terrain.

Les habits qu'**ont** coutume de porter les **gens**, qui, &c.

La dernière phrase que nous adressâmes à notre compagnon de jeunesse, quand **sonna** le **signal** définitif du départ, fut celle-ci, &c.—*Gautier.*

Un regard morne et fin, comme **pourrait** le souhaiter un **diplomate**.
Cet art où sur un fond presque barbare se **joue** tant de **finesse**.

31. Whose.—In rendering *whose* (= **dont**, **de qui**, **duquel**) remember that:

- (1) **Dont** *must* be at the beginning of the Subordinate Sentence.
- (2) The Noun on which **dont** depends *must*, if in the accusative, *follow* the Verb in French.
- (3) None of the French equivalents of *whose* can come between a Preposition and its Noun:

I have seen the house **whose** defects
you mention.

J'ai vu la maison **dont** vous men-
tionnez les **défauts**.

This is the dog on **whose** fidelity I
have relied.

Voici le chien à la **fidélité** **duquel**
je me suis fié.

32. The relatives **qui** and **que** must follow their antecedents as closely as possible:

He has received a **present** from his
wife **which** pleases him.

Il a reçu de sa femme un **cadeau**
qui lui plaît.

33. In relative Adjectival Sentences, the Preposition which governs the relative cannot be separated and placed at the end as in English:

That was the matter he was allud-
ing to.

Voilà l'affaire à **laquelle** il faisait
allusion.

34. Concessive Subordinate Sentences with **quel(s) ... que**, **quelle(s) ... que**, **quelque ... que**, **si ... que**, **tout ... que** have simple inversion of the Noun-Subject:

Tout intéressante que **soit** cette **question**, &c.

Quels que **soient** les **humains**, il faut vivre avec eux.

Adjuncts and Complements.

35. Adjuncts and Complements.—There is great latitude allowed in French with regard to the place of the Adverb, and the arrangement of the adverbial words and clauses of a sentence is a good test of one's ear for rhythm.

The Complement generally follows immediately the Verb of incomplete predication, but this order is subject to the principles mentioned under *Several Adjuncts and Complements*:

Les cochers ... tenaient **court** les chevaux.

—Zola.

Pourquoi cet astre lent et séduisant ... s'en venait-il faire **si trans-
parentes** les ténèbres?

Il avait coupé **court** les cheveux de son client.

Cf. Il avait les cheveux coupés **court** (or **courts**).

36. With simple tenses *Adverbs* are generally placed after the Verb, and with compound tenses between the auxiliary and the participle.

37. Adverbs and adverbial phrases may often be put at the beginning of the sentence, but the *inversion of the complement* must be sparingly employed. The complement with *à* is, however, often inverted. The inversion of the complement with *de* is seldom found except in poetry and in modern writers:

À cette princesse, nourrie dans les élégances de Versailles, l'Espagne offrait pour présent de noces une boucherie et un supplice, des bourreaux et des gladiateurs. —*St. Victor.*

Il y eut de cette foi universelle au déblocement de la ville par la paix un symptôme bien curieux et bien amusant. —*Sarcey.*

De leur accouplement était née la race horrible des Huns.

—*St. Victor.*

Mais de croire qu'on dût jamais être attaqué là, personne ne s'en fût avisé. —*Sarcey.*

38. An Adverb should not, as is common in English, be placed between the subject and its Verb. This rule, however, is not always observed by modern writers, especially after the relative *qui*:

Tout cela souvent en un instant tombait.

—*De Goncourt.*

Les coquins très souvent l'attrapaient.

Le prêtre encore une fois s'arrêta.

—*De Maupassant.*

Nous aperçûmes un homme qui lentement essayait de gagner le sommet.

39. Adverbs of time generally precede Adverbs of place, unless they are emphatic; the latter precede all other Adverbs.

Adverbs of time and place generally follow the participle and the infinitive, but precede an Adjective.

Adverbs of manner, quantity, and indefinite time (as *bientôt*) precede the participle, infinitive, or Adjective.

Adverbs in *ment* may generally be placed either before or after the participle or the infinitive.

Adverbial phrases may be placed almost anywhere in the sentence, but when long, they do not generally immediately precede the participle or the infinitive.

In the following examples, if more than one position is allowable, the alternative is put in brackets:—

Je le fais toujours.—Il sera venu tard.

Il fallait (ailleurs) recommencer ailleurs.

Déjà il s'en était (déjà) aperçu (déjà).

(Un jour) je l'ai (un jour) rencontré un jour à la poste,

Venez (tout de suite) chez moi tout de suite,

Je dois (*promptement*) la terminer **promptement**.

Aura-t-il **bientôt** fini?—Il a **peu** travaillé.

Courez tandis qu'il en est (*encore*) temps **encore**.

Cet ouvrage est **parfaitement** écrit (*parfaitement*).

En peu de temps il a (*en peu de temps*) fait (*en peu de temps*) une grande fortune (*en peu de temps*).

De tous les rois de France Louis XI est peut-être celui qu'a **le plus** maltraité la postérité. —*St. Victor.*

Il fut **dès les premières heures** évident (*dès, &c.*) qu'on pourrait, &c.

Le chat dormait... les pattes et la queue **tout au long** étendues (*tout au long*). —*De Maupassant.*

40. In all cases pay close attention to the meaning:

Pour la distraire, il la menait **encore** visiter les couvents de Madrid.

—*St. Victor.*

Put *encore* after *visiter*, and the meaning is quite changed.

41. Note the order in the following sentences with Adverbs expressing *intensity*:—

How pleased the prince was!

I knew how pleased the prince was to find, &c.

So pleased was the king that, &c.
...so discreet was he.

...so closely did he follow us.

...so closely did the dog follow us.

Comme (que) le prince était content!

Je savais combien le prince était content de trouver, &c.

Le roi était si content que, &c.
...tant il était discret.

{ ...tant il nous suivait de près, or
...il nous suivait de si près.

{ ...tant le chien nous suivait de près,
or le chien nous suivait de si près.

42. The Negative.—The negative *ne* is placed immediately before the unemphatic pronominal complements, or before the finite Verb when there are no pronoun complements:

Ne lui dites pas cela.

Je ne dis pas cela.

43. The negative complements *pas* and *point*, and those expressing *time* or *quantity*, follow the finite Verb, and precede the participle or the infinitive:

Il n'a **plus** essayé de me tromper.

Il n'a **guère** réussi.

J'aime mieux ne **rien** lui répondre.

44. Certain Adverbs, *même*, *peut-être*, *seulement*, *pourtant*, *presque*, *cependant*, *sûrement*, *certainement*, *probablement*, when closely connected with the negative, generally precede the negative complements:

Elle ne m'a **peut-être** pas vu.

Il ne m'a **même** pas regardé,

45. When the negative modifies the infinitive alone the negative complement follows the *ne* immediately. Formerly this was not the case; they could be separated by an unemphatic Pronoun. *Personne* is an exception:

Il aime mieux **ne pas** lui répondre.
J'ai résolu de **ne** voir **personne**.

46. Complements of the negative which indicate persons or things precede the *ne* when they are the subject of the sentence. **Jamais** may also be placed at the beginning of the sentence:

Personne n'est venu aujourd'hui.
Jamais homme ne fut plus trompé.
Pas un de ces objets n'est à sa place.

47. These same complements, when used as objects (acc.), with the exception of *rien*, are placed after the infinitive and the participle:

Je n'ai rencontré **personne**.
Je n'ai **rien** vu.

Note 1.—In **ne...que**, generally called a negative Adverb meaning *only*, the *que* cannot be considered as the complement of the negative, for it precedes immediately the word modified by *only* in the English. The fact is that in this case the negative complement is omitted.

Note 2.—There are apparently sometimes *two* complements to the negative. The second one must be regarded merely as an indefinite Pronoun-Complement to the whole sentence:

Je n'y rencontre **jamais personne**.
Il ne fait **plus rien**.

Rien and *personne* are here used with their original affirmative force.

48. In comparative sentences with *plus...plus*, the Noun-Object must follow the Verb in French, but the attribute may either follow the Verb or *plus*:—

Plus le succès paraît **difficile**, **plus grand** est le mérite, *or* **plus** le mérite est **grand**.
Plus il dépense d'argent, **plus** (content) il est **content**.

49. **Several Adjuncts or Complements.**—Owing to the nature of the rising grammatical accent, when there are two or three complements the shortest comes first and the longest last. For the accent on the last word of the longest

complement will naturally be stronger than the accent on the last word of the shortest:

Partagez les *dépouilles* entre les soldats *impatients*.
 Ce physicien a arraché à la nature tous ses secrets.
 Je devine à son odeur légère le gui du pommier *sauvage*.
 —Anatole France.

The opposite order would be used rhetorically to draw particular attention to an idea:

Dieu a tenu douze ans sans relâche, sans aucune consolation de la part des hommes, *notre malheureuse reine*. —Bossuet.
 Chanteur, mime, athlète, danseur, acteur, il prostitue à toutes les momeries du Cirque, à tous les oripeaux du théâtre la *majesté souveraine*. —St. Victor.

50. Nevertheless, the order of the complement must to some extent follow the order of the ideas, and cannot be arranged arbitrarily according to their length. Hence the important rule:—Give the most concise form to the complement immediately following the word it complements, and develop the others in proportion to their distance from this word.

Bossuet writes:—

Vous avez exposé au milieu des plus grands hasards de la guerre *une vie aussi précieuse et aussi nécessaire que la vôtre*.
 Henriette était destinée premièrement par sa glorieuse naissance et ensuite par sa malheureuse captivité à l'*erreur et à l'hérésie*.

In the first sentence he develops the idea *vie précieuse*, and in the second uses two almost synonymous terms in order to place the idea in the emphatic position.

Il prétendait avoir dormi *quarante ans dans une caverne*.

Here if we wish to emphasise the time we must increase its volume before placing it at the end:

Il prétendait avoir dormi *dans une caverne plus de quarante ans*.

51. There seems to be a tendency in modern French to place the direct object complement at the end of the sentence:

Son pied d'argent effleure, sous les pâles clartés de la lune, *le thym des montagnes*. —A. France.
 Et Colombel les suivit en boitant, laissant de nouveau toute seule la *mourante*. —De Maupassant.
 Puis j'entraî dans la forêt et je mis au pas *mon cheval*.

52. Attention must, however, be always paid to the sense. Notice the difference in meaning when the complements are transposed in the following:—

Il faut ramener *par la douceur* un esprit égaré.

53. When there are a number of complements, one or two, generally those of *time*, should be put at the beginning to balance the sentence:

Le 10 au soir, par un temps sombre, le général passa rapidement le fleuve sur deux ponts de bateaux.

L'année suivante, jour pour jour, vers la tombée de la nuit, le domestique qui m'appela tout à l'heure, vint me trouver dans le fumoir après dîner et me dit, &c.

54. An abridged adjectival sentence often stands first, and must be so placed if it refers to an unemphatic Pronoun:

Fidèle à ses engagements, Régulus retourna à Carthage.

Ayant dit cela, il rentra chez lui.

A peine versé, le sang maternel dégrise un moment Néron.

—*St. Victor.*

55. The Attribute.—The rules given in grammars are based chiefly on the usages of the classical period, and are useless and misleading when applied to modern French.

The principles which play a part in the position of the attribute are either historical, logical, accentual, or euphonic.

Logically the attributive Adjective should follow its Noun. We first think of the object, and then of the quality which limits its meaning.

Before the time of Louis XIV., the Adjective could be placed either before or after the Noun. Under Louis XIV., the language reflected the majestic ceremonies and studied grandeur of that reign, and there was very little liberty in the construction of its sentences. Then came the time of agitation preceding the Revolution, with the more impetuous language of Rousseau, Voltaire, and others. This again was followed by the Romantic movement against both the form and matter of the classic age, and the consequent boldness of inversion, metaphor, and word-painting, which the still later schools of naturalists, decadents, &c., have greatly abused.

56. In the Introduction it has been pointed out that the limiting word often precedes the Noun it limits. Its place depends largely on *meaning* and *euphony*.

57. An Adjective expresses either an *individual* opinion or a *general* opinion. In the former case it is **subjective and relative**; in the latter case it is **objective and absolute**. In the former the Adjective *precedes*, in the latter it *follows* the Noun. This explains why Possessive Adjectives, numerals, &c., are generally placed before the Noun; but when they are to indicate an order, &c., as to which there could be no difference of opinion, they are placed after the Noun:—*Charles premier, chapitre quatre, fleur double, matière première*. Similarly, words such as *long, beau, jeune*, being **relative** qualities, generally precede the Noun, but follow it if the quality is universally admitted: *un monde meilleur; l'opinion meilleure qu'on s'était faite de lui*, &c.

58. The above principle also applies to the large number of Adjectives which in modern French are found both before and after the Noun. The natural order in calm and unimpassioned speech is the Noun followed by its Adjective, but when the speaker or writer is moved by some passion or feeling the Adjective precedes. Here again it is the individual and subjective principle which comes into play. This is particularly the case with Adjectives which express an affection of the mind. They have then the rhetorical accent, and thus gain in emphasis:

Peu lui importe, pourvu qu'il sauve sa **précieuse** existence (*irony*).

Ce **rigoureux** hiver me rend malade.

Ces efforts **inutiles** l'épuisaient.

Je blâme ces **inutiles** efforts.

J'estime une famille **vertueuse**.

Cette **vertueuse** famille me comble de bontés.

Quelle **char'mante** femme! Quel **abo'minable** homme!

Say *séduisantes promesses* if the speaker is interested in them. Say *une campagne désastreuse* if the speaker thinks he is expressing a universal opinion. Say *une tragique fin* if the speaker is expressing his own feelings.

Adjectives used figuratively generally precede the Noun because there must be, in using the metaphor, a mental process of comparison. The Noun, in fact, produces on the speaker's mind the effect expressed by the epithet:—*de noirs chagrins, une noire ingratitude*, but *des idées noires*.

59. This principle will also to a large extent explain why the Adjectives in the following list are placed before or after the Noun according to their meaning:—*ancien, bon, brave, grand, fameux, propre, pauvre, méchant, maigre, dernier, vrai, certain, cher*,

curieux, commun, différent, digne, droit, faux, fou, fier, franc, jeune, mauvais, même, nul, nouveau, parfait, seul, simple, triste, unique, &c.:

Porte fausse: not a door at all (anyone can see that).

Fausse porte: secret (I alone know of it).

Homme vilain: *ugly*.

Vilain homme: (a personal opinion), *nasty*.

Méchants vers: *wretched*, in my opinion.

Vers méchants: *wicked, sarcastic* (everyone would admit it).

Livre nouveau: (within everybody's knowledge).

Nouveau livre: *another* (only concerns me personally).

Dernière année: the *last* year of a certain period (a *relative* word).

Année dernière: (is the same for everybody).

60. There are, however, many examples which cannot be explained on this principle. Such cases date from an early period of the language and have become established by use. The epithet has then, so to speak, become incorporated with the Noun and does not carry the rhetorical accent:—*un grand homme; un brave homme; un bonhomme; un honnête homme, &c.*

61. It is owing to this *individual* principle that, when referring to a quality which has already been mentioned, we often put the epithet first, in order to emphasise it. For emphasis is merely a form of the individual or personal opinion:

Elle avait un teint d'une blancheur éclatante;

but, if referring to it afterwards:

L'éclatante blancheur de son teint, &c.

62. When an Adjective is used to distinguish or to denote an accidental quality it is placed after the Noun. This also follows from the principles above-mentioned, for the Adjective must in such a case express an objective and absolute quality:—*un cheval noir; un corps dur; un homme mal élevé; un matelot français; un coup inattendu.*

63. On the other hand, when the Adjective denotes a quality which is *inherent* in the object, or is *naturally* connected with it, or is merely an *ornamental* epithet, it is not a determining word, and is therefore placed before the Noun:—*les vertes campagnes; le vaste océan; l'éternelle vérité.* There is generally in such cases a close connection between the ideas expressed in the Adjective and in the Noun, and this is often shown in the pronunciation. Take *un froid extrême* and *un profond abîme*: in the former there is usually no liaison; in the latter, liaison is always used. *Un savant aveugle* = *a savant who is blind*;

but **un savant aveugle** = *a blind man who is a savant*. **Une compagne fidèle** = *a companion who remains a companion*; **une fidèle compagne** = *a companion who is a faithful person*. In the latter case *fidèle* does not limit the idea contained in *compagne*, but rather expresses a quality of the person indicated.

64. It follows that the Adjective precedes proper names, unless when it is used to distinguish:

Le **divin** Platon; *but* Frédéric **Barberousse**.

65. When there are two or more Adjectives qualifying the same Noun their place chiefly depends on rhythm and euphony, and is largely a matter for the individual style and taste of the writer. No definite rules can be laid down. One Adjective is often placed before the Noun and the other or others after it. Two Adjectives are often joined by *et* and then generally follow the Noun. *Et* is rarely omitted:

Un **beau et vaste** domaine.—Une maison **humide et malsaine**.—Une **longue** chambre **obscur**e.—Un **vilain vieux** grognon.—Une **lointaine et longue** excursion.—Un **court précis historique**.—Un **gigantesque** oiseau **chimérique**.

A stately, well-built country house.

Une maison de campagne imposante et bien construite.

An intellectual, attentive London audience.

Un auditoire de Londres (*or* londonien) intelligent et attentif.

66. An Adjective which has a complement must follow its Noun:

Une nouvelle *agréable à tout le monde*.

67. Further examples of the place of the Adjective, chiefly from modern authors:

Les obsèques de notre **regretté** confrère auront lieu samedi prochain.

—*Le Figaro*.

On ne voit guère que ce titre d'homme de lettres ait inspiré à votre aristocratie infatuée autre chose qu'un **plat** dédain ou un **condescendant** mépris.

Elle vivait plus seule que jamais, éloignée par une **native** répugnance **hautaine** des bourgeoises de l'Isle-Adam.

—*De Goncourt*.

Il semblait souffrir au fond de lui de voir toujours à ses côtés, **infatigable et prévenante**, cette figure de Devoir.

—*De Goncourt*.

Elle mêlait l'horreur de 93 qu'elle avait vu aux **vagues et généreuses** idées d'humanité qui l'avaient bercée.

—*De Goncourt*.

Il se sentait soudain distrait, ému par la **grandiose** et **sereine** beauté de la nuit **pâle**.

—*De Maupassant*.

La **blanche** descente des flocons commença.

—*De Maupassant*.

Un **impétueux**, un **invincible** désir d'aimer s'alluma dans mes veines.

—*De Maupassant*.

Jamais de **brillantes** nuées de **capricieux** papillons, de **joyeux** insectes
... ne sont venues égarer les marennes de la Camargue.

—*Mme. Figuiers.*

Il s'avavançait avec peine par un **étroit** sentier.

Chez elle la dureté des traits était adoucie par un rayon de **rude** bonté
et je ne sais quelle flamme de **mâle** dévouement et de charité **mas-**
culine.

—*De Goncourt.*

Il sonna la messe **première.**

En homme bien élevé, l'on doit saluer son public et lui demander au
moins pardon de la liberté **grande** que l'on prend de l'interrompre,
&c.

—*Gautier.*

Un **joyeux** et **pétulant** rayon de soleil entra vivement dans la chambre.

—*Gautier.*

Cet excellent, tout rond et **plaisant** gentilhomme.

—*Revue d. d. Mondes.*

... l'autrefois si **opulente** Virginie.

—*Revue d. d. Mondes.*

... une **gesticulante** et **sentimentale** personne.

—*Cherbuliez.*

Cette **grasse** et **verbeuse** et **cocasse** éloquence.

—*De Goncourt.*

68. Emphasis.—The rhetorical accent which to some extent takes the place of what we call *emphasis* is sparingly used in French. Emphasis in the English sense of the word can hardly yet be said to exist in French (see, however, § 18 of the Introduction). The French word *emphatique* means pompous, bombastic. In the sentence—*I met your friend by chance yesterday driving towards Westminster*, almost every word is capable of being emphasised, and we thus get as many different shades of meaning as there are words in the sentence. This is impossible in French. In that language emphasis may be given to a word by making it the Predicate of *c'est* which begins the sentence.

C'est **hier** que j'ai rencontré votre ami, &c.

C'est **moi** qui ai rencontré, &c.

C'est votre **ami** que j'ai rencontré, &c.

C'est **par hasard** que j'ai rencontré, &c.

C'est **du côté** de Westminster que j'ai, &c.

C'est **vous** qui m'avez trahi.

C'est **la loi** qui règle tout.

C'est **demain** la fête de Catherine.

C'est **à peine** s'il avait cinq ou six mille livres de rente.

C'est **ce que vous dites** qui est étrange.

C'est **parce que je le sais** que je vous l'affirme; or

Si je vous l'affirme, c'est (parce) **que je le sais.**

69. The Subject or Object may be emphasised by separating them from the Verb and putting a pronominal word to represent them (see §§ 10, 15):

Ces **yeux**, on ne **les** voyait ni bruns ni bleus.

Ce pauvre **homme**, **il** est bien malade.

Qui se fait brebis, le loup le mange.

Les Huns n'avaient qu'une peur, celle que les toits ne tombassent sur eux.

—*St. Victor.*

Il la donne à son roi, cette terre féconde.

Moi, je l'ai fait; or Je l'ai fait, **moi**.

Il ne **vous** le demandera pas, **à vous**.

Votre **cousine**, je la connais.

Cet **homme**, c'était le cardinal de Richelieu.

Elles furent terribles, les **suites** de cette longue guerre.

Tous **ces crimes** d'Etat qu'on fait pour la couronne,

Le ciel nous **en** absout alors qu'il nous la donne.

La plus belle des deux, je crois que **c'est** l'autre.

70. Inversion is sometimes used to give emphasis:

Le ciel **avec horreur** voit ce monstre.

Heureux qui peut vaincre ses passions.

Seuls ceux-là vivent qui, &c.

Ils mentent, **ceux qui** disent que les dieux s'en sont allés = Ceux-là mentent qui, &c.

Et comme jamais **bien heureuse** il ne l'avait rendue, elle eut doublement mauvaise chance dans le mariage.

—*G. Sand.*

71. When the Subject and Complement of *être* are inverted **ce** is used as the grammatical Subject, and the Subject is preceded by **que** or **que de**:

C'était un grand homme **que** César.

C'est misérable **que de** vivre ainsi.

C'est mentir **que de** parler ainsi.

C'est une chose agréable **que** le repos après le travail.

(Note the insertion of *chose*.)

C'est une ignoble passion **que** l'ivrognerie.

Cf. the vulgar English:—*He was a great man was Caesar.*
C'est is sometimes omitted:

Etrange figure **que** celle de ce Caliban de la guerre.

—*St. Victor.*

72. There may also be inversion of the construction in § 68 when the connecting word is a relative:

Celui qui m'a trahi, c'est vous.

Ce qui règle tout, c'est la loi.

Ce dont je me plains, c'est son ignorance.

Ce que je regrette, c'est le temps perdu.

73. The conjunctive construction is more usual with Nouns or Pronouns governed by a Preposition:

C'est **à lui que** je parle = C'est **lui à qui**, &c.

C'est **à Londres qu'**il est né = C'est **Londres où** il est né.

C'est **pour vous que** j'ai fait cela = C'est **vous pour qui**, &c.

CHAPTER V.

REPETITION OF WORDS. ELLIPSIS. EXPLETIVES
AND REDUNDANT WORDS.

1. **Repetition.**—In French, Articles, Possessive Adjectives, Adjectives that precede the Noun, Personal Pronouns, and the Prepositions *en*, *de*, and *à* are generally repeated before every Noun. Other Prepositions are repeated when the sense is different:

Turenne s'est fait admirer **dans** la paix comme **dans** la guerre.

2. The article is not repeated when two Nouns form an inseparable expression, or when the second is merely a synonym of the first:

Ingénieur des **Ponts et Chaussées**.

Le Bosphore ou **canal** de Constantinople.

3. The Personal Pronoun subject *must* be repeated when there is a Conjunction joining the sentences, otherwise repetition is optional.

4. Repetition is also optional with the Conjunction in passing from the affirmative to the negative, but not *vice versa*:

Il plie et (il) ne rompt pas.

5. The Pronoun-Object must be repeated with each Verb, but not with each Participle having the same auxiliary.

6. Conjunctions themselves are not repeated, but **que** must be used instead.

N.B.—*Que* standing for *si* always takes the subjunctive mood, although *si* does not.

7. **Neither...nor** = *ni...ni*.—The general rule is to put **ni** before each member of a complex sentence, object, or predicate, but the first Verb of a series does not take *ni*. Exceptions are found:

Elle n'a **ni** parents **ni** fortune.

Vous ne considérez (**ni**) qui **ni** quoi.

Un sot (**ni**) n'entre **ni** ne sort comme un homme d'esprit.

8. **Ellipsis.**—Clearness is the distinguishing characteristic of French, and ellipsis is much rarer than in English, which accentuates the important word so strongly that the unimportant ones are easily dropped.

9. The Relative **que** and the Conjunction **que** are never omitted in French:

This is the book I have just read.
Who do you think will be nominated
in his place?
When do you think he will come?

Voici le livre **que** je viens de lire.
Qui croyez-vous **que** l'on nommera
à sa place?
Quand croyez-vous **qu'**il viendra (or
vienne)?

10. A subject must be supplied in French after **than** and **as**:

As generally occurs.
More industrious than is supposed.

Comme **il** arrive d'habitude.
Plus laborieux que l'**on** ne suppose.

11. In Adverbial Clauses the verb **to be** with its Subject is often understood. Both must be expressed in French except with *though* in an affirmative clause:

I do not like novels, however interesting.
If in time, I shall see you at the station.
Though idle, he is generally successful.
The room under mine.

Je n'aime pas les romans, tout intéressants **qu'ils soient**.
Si j'**arrive** à temps, je vous verrai à la gare.
Bien que paresseux, il réussit en général.
La pièce, **qui est** au-dessous (de la mienne).
Quand j'**étais** enfant, je

When a child, I

But note:

When a mere child, I began my travels.

Tout enfant, je commençai mes voyages.

12. In English the pronominal object and the complements of the Verbs *to be*, *can*, *may*, *do*, *will*, &c., are often omitted, especially in answer to questions. In French either omit the whole phrase (for answers only), or repeat the complement, or use a Pronoun instead. But *faillir*, *pouvoir*, *vouloir*, may have the pronominal *le* instead of a repeated infinitive:

A-t-il vu la maison? Oui, **il l'a vue**.
{ Etes-vous la couturière de Mme. A.? Oui, je **la** suis.
{ Etes-vous couturière? Oui, je **le** suis.

Note.—Use the neuter **le** when the complement of *être* is an Adjective or a Noun used adjectivally:

Est-ce votre sœur? Oui, c'est **elle**.
Est-ce votre livre? Oui, c'est **mon livre**.
Est-ce (*he*) un médecin? Non, ce n'**en** est pas **un**.
Le pharmacien est-il médecin? Non, il ne l'est pas.
En reste-t-il? (*Are there any left?*) Oui, **il en reste**.
Avez-vous beaucoup d'argent? J'**en** ai autant que vous.
Il est aussi aimé qu'il mérite de l'être.

tence, and the complement of *être* is either a Noun, a Pronoun, or an Infinitive:

Ce que je regrette, c'est le temps perdu.
Ce que je regrette, c'est d'avoir choisi celui-là.

15*. The negative particle (generally **ne** alone) is used in French in the following Subordinate Sentences:—

(a) In Comparisons, unless, after a negative principal sentence, the Subordinate is really affirmative:

Il parle autrement qu'il **ne** pense.
Je ne le connais pas plus que vous **ne** le connaissez.
But On ne saurait être plus reconnaissant que je le suis.

(b) In Conditional Sentences with *unless* = **à moins que**; **que**:

Il n'en fera rien à moins que vous **ne** lui parliez.
Je ne sors point d'ici qu'on **ne** m'en chasse.

(c) In Temporal Sentences with *before*, *until*, when rendered by **que** after a negative principal:

Ne venez point ici que vous n'ayez de mes nouvelles.

(d) In Temporal Sentences with *since* = **il y a...que**. (*Ne* in compound; *ne...pas* in simple tenses):

Il y a des années qu'ils **ne** se sont parlé.
Il y a des années qu'ils **ne** se parlent **pas**.

Note.—The above sentences may be rendered by *for* instead of *since*, in which case the negative appears in English.

(e) After verbs of *fearing* (affirmatively) and *preventing*:

Je courrais risque qu'il **ne** m'abandonnât.
Gardez qu'on **ne** vous voie.

Note.—The use of **ne** after verbs of *doubting* and *denying* is not obligatory in modern French.

16. Miscellaneous examples of French words having no equivalent in English:

He was a juggler by trade.
She was by nature inquisitive.
One would say a madman.

Il était jongleur de **son** état.
Elle était curieuse de **sa** nature.
On dirait d'un fou (= *la conduite d'un fou*).

Who is greater, Caesar or Alexander?

Qui est le plus grand, **de** César ou d'Alexandre?

Try this wine.

Essayez **de** ce vin.

Ten thousand men killed.

Dix mille (hommes **de**) tués.

There was not a word exchanged.

Il n'y avait pas eu un mot d'échangé.

Chase away that dog.
What a simple thing that is!

We French.
Yes, count. Yes, captain. Yes,
cousin.

Note.—The possessive indicates the respect due by an inferior. *Oui, capitaine*, would be used by a colonel. *Oui, mon capitaine*, would be used by a lieutenant.

If I were you.
We wrote 'traitor' on the wall.

A man of sixty.
He was educated at St. Paul's.

I have visited St. Paul's.
We are five minutes from the station.

How is your mother?
Not one more.
Three feet long.

... comme un quai **de** plusieurs centaines **de** mètres **de** long.

Nothing good.
There is someone guilty here.
He trusted all who flattered him.

Stay where you are.
I have no interest but yours.
About 9 o'clock A.M.
At twenty per cent.

Chassez-**moi** ce chien.
Quelle chose simple **que** cela! *or*
Comme c'est simple!
Nous **autres** Français.
Oui, **Monsieur le** comte. Oui (**mon**)
capitaine. Oui, **mon** cousin.

Si j'étais (**que**) **de** vous.
Nous avons écrit **le mot** 'traître'
sur le mur.
Un homme de soixante **ans**.
Il a fait ses études au **collège** St.
Paul.
J'ai visité **la cathédrale de** St. Paul.
Nous sommes **à** cinq minutes de la
gare.
Comment va **Madame** votre mère?
Pas un **de** plus.
Trois pieds **de** long (longueur).

Rien **de** bon.
Il y a quelqu'un **de** coupable ici.
Il **se** fiait **à** tous **ceux** qui le flat-
taient.
Restez (**là**) où vous êtes.
Je n'ai d'**autre** intérêt que le vôtre.
Sur **les** neuf heures du matin.
Au vingt pour cent.

17. Redundancy.—French vivacity often produces redundant Pronouns referring generally to some Noun *about to be mentioned*:

Cette pauvre femme, **en** avait-elle eu des malheurs?
Il **en** avait abîmé, des choses.

18. Besides the pronominal words just mentioned there will be found in French a number of words like *bien, encore, alors, donc, ainsi, une fois, aussi, &c.*, which are often used chiefly for rhythmical effect and have the nature of enclitics:

Sa puissance n'est pas diminuée, **mais bien** plutôt accrue.
Ne lui donnerez-vous pas **bien** une leçon?
Fiez-vous **donc** aux jeunes filles à l'air doux et réservé.
J'ai quatre-vingt-deux ans. C'est un grand âge, n'est-ce pas, **donc**?

19. On the other hand, the use of unnecessary words, epithets,

which is so common in English, must be strictly avoided in French:

He **added** to them an **accession** of other estates.

Il y ajouta d'autres biens.

Underscoring every sentence with a **line**.

En soulignant chaque phrase.

Throughout the **whole** extent of the territory.

Dans tout le territoire.

20. Examples of English words not rendered in the French:

I shall wear that old **one**, not this **one**.

Je porterai ce vieux-là, et non pas celui-ci.

What does **it** matter?

Qu'importe?

He bought the carriage and the harness with **it**.

Il acheta la voiture et les harnais avec.

There is no pen to write **with**.

Il n'y a pas de plume pour écrire.

How does **it** come that we see him no more?

D'où vient qu'on ne le voit plus?

Finding **it** useless to complain.

Trouvant inutile de se plaindre.

What they considered **it** impossible to do.

Ce qu'ils regardaient comme impossible à faire.

I knew him **to be** dying.

Je le savais mourant.

It remains to be seen.

Reste à savoir, &c.

Cost what **it** may.

Coûte que coûte.

I think **it** right to say, &c.

Je crois juste de dire.

A rich **man**.

Un riche.

An English **woman**.

Une Anglaise.

Spanish **people**.

Des Espagnols.

I heard **people** shouting in the streets.

J'ai entendu crier dans les rues.

But in whose arms **must we** throw ourselves to avoid its horrors?

Mais entre les bras de qui se jeter pour en éviter les horreurs?

I am a Frenchman.

Je suis Français.

Henry **the** Fifth.

Henri Cinq.

On the 8th of May.

Le 8 mai.

Happy is **the man** who, &c.

Heureux (celui) qui, &c.

CHAPTER VI.—CONCORD.

Chief Differences between the two Languages.

1. **Subject and Verb**.—With *vous* used for one person, the Verb alone agrees grammatically: Vous **êtes** gentil(*le*).

2. When the Subject and the Noun Predicate-Complement are inverted the Verb generally agrees with the Predicate-Complement:

L'effet du commerce (ce) **sont** les richesses.

Sa maladie **sont** des vapeurs. —*M^{me}. de Sévigné.*

3. When the Subject is an infinitive or a sentence the Verb agrees with the complement:

Ce que je vous dis là ne **sont** pas **des** chansons.

4. In Impersonal Verbs, the Verb always agrees with **il**.

5. The Verb agrees with **ce**, the Neuter Demonstrative (only used as the subject of *être*), when the complement is a Pronoun of the 1st or 2nd Person, or when the complement is not merely the Noun, but the whole phrase:

C'est nous qui sommes coupables.

Ce n'est pas seulement des hommes qu'il faut combattre, c'est des montagnes qu'il faut traverser.

6. In other cases the Verb usually agrees with the complement:

Ce **sont eux** qui me l'ont dit.

Examples, however, are often found of agreement with **ce**:

Est-ce les Anglais que vous aimez?—**C'est eux** que j'en atteste.

7. When a sentence consists of two contrasting members, either the singular or plural may be used:

Ce n'est pas les Troyens, **c'est** Hector qu'on poursuit. —*Racine.*

Ce serait des défauts pour vous, **ce sont** des qualités pour elles.

J. J. Rousseau.

8. Notice the following:

C'est quatre heures. (Really singular: familiarly for *il est quatre heures*.)

But **Ce sont** quatre heures qui m'ont paru longues.

Si **ce n'est** (= *sinon*) nos amis. (**Sont** is not incorrect.)

Ç'a été; ce sera; c'eût été are always used for euphony instead of **ç'ont été, &c.**

9. With *Collective Nouns* *grammatical* gender and number is employed in French.

10. If the Subject is an Indefinite Noun of number, or a Collective with a genitive attribute expressed or understood, the Verb may agree with the attribute whether expressed or understood, the Noun of number being *really* the attribute:

Une **quinzaine** **périrent** dans les flammes.

Beaucoup de gens **promettent, peu savent** tenir.

Nombre de soldats **furent** tués dans la prison.

11. The sense determines whether the Verb agrees with the collective or its attribute, viz. whether the predicative statement is made of the collective or of its attribute. The following examples are clear:

Une foule de curieux **encombre** la rue.
 Une foule de **gens croient** à l'influence de la lune.
 Une **nuée** de traits **obscurcit** l'air.
 L'**infinité** des perfections de Dieu m'**accable**.
 Une infinité de **gens vivent** dans l'oisiveté.
 Le **peu** d'amis qu'il a **prouve** son caractère.
 Le peu d'**amis** qu'il a **sont** parvenus à le tirer d'embarras.
 Un grand nombre de **personnes avaient** été invitées.

N.B. **Plus d'un** has a singular Verb, unless the latter is reciprocal:

Plus d'un m'a montré de l'affection.

12. Two or more Subjects.—If the Subject consists of two or more Pronouns of different persons, give the 1st person preference to the 2nd and 3rd, and the 2nd to the 3rd, and place before the Verb a plural Pronoun of the same person as that which has priority. This avoids the awkwardness of such English sentences as *Thou and I am one*:

Vous et lui, vous vous trompez.—**Toi et moi, nous** ne faisons qu'un.

13. Two Nouns joined by **et** have generally a plural Verb; but the Verb often agrees with the nearest when the Subjects are synonymous, or indicate the same person, or form a gradation (*et* omitted), or when there is inversion, or when they follow **ce + être**:

La gloire et la prospérité des méchants **est** courte. —Fénelon.
 C'est un imposteur et un traître **qui annonce** les malheurs de Jérusalem. —Massillon.
 Un seul mot, un soupir, un **coup d'œil** nous trahit. —Voltaire.
 Voilà tout ce qu'a pu faire **la magnificence** et la piété. —Bossuet.

14. **L'un et l'autre** and **ni l'un ni l'autre** have generally a plural Verb, but the singular is allowable.

15. Nouns joined by **ou** have the Verb plural when the sense is collective, but the Verb agrees with the nearest when the meaning is alternative, viz. when one subject excludes the other. In English there is no strict rule for *either...or*:

Le temps **ou** la mort **sont** nos plus sûrs remèdes.
 —J. J. Rousseau.
 Sa perte **ou** son salut **dépend** de la bataille.

16. **Ni...ni**, the negative of *et...et*, takes a plural Verb.

Ni...ni, the negative of *ou...ou*, takes a singular Verb.

Ni l'or ni la grandeur ne nous rendent heureux.

—*La Fontaine.*

Ni Guillaume ni Paul ne présidera l'assemblée.

17. **Proper Names.**—The grammatical rules generally given respecting Proper Names are quite useless and misleading so far as modern French is concerned. There is no uniformity among writers, but the tendency, in the absence of any definite reasons, is to leave the Proper Name **invariable**, except in the titles of pictures, in a few old-established cases chiefly of classical origin, and where the word is becoming a Common Noun. Modern French authors are very fond of autonomasy, viz., the use of Proper Names as Common Nouns and *vice versa*.

Examples:

Les deux **Napoléon** (*V. Hugo*).—Beaumarchais vaut mille **Marmontel** (*Houssaye*).—Les **Vendôme** (*Duruy*).—Plusieurs **Jupiters** (*Th. Gautier*).—La toute puissance des **Tudors** (*Michelet*).—Ils réclamèrent ce qui avait appartenu aux **Plantagenets** (*Duruy*).—Après les **Plantagenet** et surtout sous les **Tudor** (*Guizot*).—L'Angleterre a ses **Invincible**.—Les **Titien** et les **Tintoret** de la politique (*St. Victor*).—Vous êtes des **Werther** retournés (*Zola*).—Les **Panurge** et les **Gil Blas** ne sont pas rares (*P. Albert*).—Les avoués ne sont pas des **lord Byron** (*Gautier*).—La Cour de Madrid était remplie de **Rolands** furieux et de **Céladons** (*St. Victor*).—Une foule de petits **lord Byrons** (*Gautier*).—Je donne ma voix aux **Mirabeaux** (*Houssaye*).—Vos murs sont couverts de **Raphaël** (*Gautier*).—On poussait aux enchères les **Watteau** (*P. Albert*).—Il avait été revoir les **Titiens** (*Flaubert*).—Vous trouverez des **Eves** et des **Adams**, des **Saints-Sébastien**s, des **Massacres d'Innocents** (*Taine*).—L'un des deux **Moïse** que Lesueur avait peints (*Cousin*).—Qui n'a cent fois admiré les **Nativités**, les **Fuites dans le désert**, les **Couronnements d'épines** (*Châteaubriand*).—Rien que des **Souvenir de la Malmaison** (*De Goncourt*).—On écrira toujours des **Vie de Jésus** (*Renan*).—Je vous rends les **Journal des Débats** que vous m'avez prêtés (*Ayer*).—Tous les aventuriers des **Castilles** (*St. Victor*).—Toutes mes **Espagnes** (*V. Hugo*).—Cromwell, le plus ancien des **Bonapartes** (*V. Hugo*).—Les égouts sont attribués aux deux **Tarquins** (*Michelet*).—On croyait pouvoir compter sur les deux **Bourbons** (*Duruy*).

18. **Pronouns.**—When the Personal Pronoun of the 3rd person stands for an indefinite word, some English authors use (unnecessarily, I think) the expressions *he or she, his or her*, or employ the plural. In French there are no such awkward expressions, because grammatical gender is in force:

Everybody does as he or she likes.	Tout le monde { agit à sa guise. fait ce qu'il veut.
Each one congratulates his or her own friends.	Chacun félicite ses propres amis.
Nobody does so. Do they ?	Personne ne le fait, n'est-ce pas?
Everybody has taken their own.	Tout le monde a pris le sien .
A person can't help their birth.	Personne n'est responsable de sa naissance.

19. In French there are no oblique cases for the Indefinite Pronoun **on**. **Vous** or **nous** is used:

Tu ne saurais croire combien de pensées **vous (nous)** viennent quand **on** est enfermé.

Il peut **vous** arriver des choses auxquelles **on** ne s'attend pas.

20. With the Possessive Adjective Pronouns **votre, notre, leur**, the Noun following is sometimes singular in French although plural in English. It is the meaning which decides. (See VIII. 29):

Les hommes pensent moins à leur **âme** (*souls*) qu'à leur corps (*bodies*).

Une ardeur nouvelle s'est emparée de leur **cœur**.

Les passions les plus violentes se partageaient leurs **cœurs**.

21. The Relative '**Qui**'.—When there is identity of subject and predicative complement, the Relative agrees with the subject:

Nous sommes deux religieux qui **voyageons** pour nos affaires.

Il n'y avait que moi qui **pût** le savoir. (The antecedent is *personne* understood.)

Grands dieux qui m'**exaucez**! (*Vous* is understood.)

There is no identity when the sentence is negative or interrogative:

Etes-vous Samson **qui fit** écrouler les voûtes du temple?

There is no identity when the Relative has a limiting force:

Je suis l'homme **qui acheta** vos œufs.

Nous sommes les deux religieux **qui vous ont** parlé hier.

22. An Adjective or Numeral cannot be the antecedent of *qui*:

Nous étions deux **qui voulions** partir
(= Nous, qui voulions partir, étions deux).

23. With an Adjective used substantively either agreement is correct:

Vous êtes le seul qui **vous plaigniez** (*or se plaigne*).

24. The Attribute.—In French the Adjective agrees with the Substantive in gender and number.

25. Pronominal Adjectives agree only with the Noun following, and not, as in English, with the Noun for which they stand.

26. An Adjective following and qualifying two or more Nouns of different genders is put in the masculine plural, and euphony requires that the masculine (rarely the feminine) Noun should be placed next to the Adjective if the latter is variable for gender:

Cet acteur joue avec une noblesse et un goût **parfaits**.

27. The Adjective generally agrees with the last Noun only:

- (1) When attention is particularly drawn to it;
- (2) When synonymous with the others;
- (3) When it resumes the idea contained in the others:

J'ai pour vous une estime et une **amitié** toute **particulière**.

—Molière.

L'aigle fend les airs avec une vigueur, une vitesse, une **rapidité** prodigieuse.

—Buffon.

28. When **on** is used instead of the more direct **je, vous, &c.**, the Adjective often agrees with the Pronoun for which **on** stands. A lady might say, speaking of herself: *Quand on se fait vieille*; or, in speaking of a lady, we might say: *Quand on est heureuse, cela ne fait rien*.

29. Sauf, plein, franc, feu (with reference to the article), **demi, nu**, are invariable when they precede and variable when they follow:

Je dois en boire une **demi** tasse à une heure et **demie**.

30. The meaning decides the question of agreement in cases like the following:—*des bas de coton bleus*; *des bas de coton écriu*; *des vases de poterie romaine bien conservés*.

31. Objects used to express colour are invariable; as, *orange, paille, noisette*.

32. Present Participle.—The Present Participle is *variable* when it is a Verbal Adjective, viz. when it indicates a state or a prolonged action:

Elle était toute **tremblante**. Elle paraît **souffrante**.

It is *invariable* when it is a Gerund, viz. when it indicates a passing action:

Trouvez-moi une femme **disant** toujours la vérité.

Note 1.—The Present Participle is a Gerund when it (1) has an object; (2) is preceded by **en** (=gerundive); (3) is used absolutely; (4) is used for an explanatory relative sentence.

Note 2.—The Present Participle is (1) *always variable* as the predicative complement of **être**, **devenir**, &c.; (2) *generally variable* when standing alone; (3) *generally variable* with an Adverb preceding; (4) *generally invariable* with an Adverb following; (5) *invariable* if followed by a complement necessary to the sense, otherwise *variable*; (6) *always invariable* when negative.

Note 3.—**Ayant** and **étant** are *always invariable*.

Examples:

J'aime à écouter la mer **mugissante**.

La mer **mugissant** ressemblait à une personne qui, &c.

Je trouve ces morceaux de drap assez **ressemblants** à l'habit d'Arlequin.

Je les trouve **pensant** toujours aux autres.

Ce sont des êtres **vivants**, comme nous.

Ce sont des êtres **vivant** comme nous.

Ses chevaux fougueux, ne **sentant** plus sa main **défaillante** et les rênes **flottant** sur leur cou, s'emportèrent bientôt.

Il y a des peuples qui vivent **errants** dans les déserts.

Les ennemis **prévoyant** une vive résistance se retirèrent.

N.B.—A great many examples are found, especially in modern writers, which are contrary to rule.

33. Past Participle.—The Past Participle agrees:—

(a) When used as an Adjective:

Les jours **passés** au bord de la mer, &c.

(b) With the SUBJECT of a Verb conjugated with **être**:

Elle est **partie** ce matin.—Elle a été **blessée**.

(c) With the ACCUSATIVE preceding and governed by a Verb conjugated with **avoir**:

Quelles plumes as-tu **choisies**? J'ai *choisi* celles-ci.

(d) With the REFLEXIVE Pronoun when it is in the *accusative*:

Elles se sont **pardonné**.—Elles se sont **battues**.

Elle s'est **blessée** à la tête.—Elle s'est **coupé** le doigt.

34. The rules of concord already stated with reference to Nouns of Number and Collective Nouns apply here.

35. *Attendu, compris, excepté, oui, passé, supposé, vu*, are invariable when preceding the Noun.

36. The principles which govern the agreement of the Past Participle, though absurd, are simple; the difficulties arise in applying them. Note always whether the direct object preceding is *really governed* by the Participle:

Ce sont des choses que j'ai **cru** que vous feriez.

Ce sont des choses qu'il nous a **prévenus** qu'il avait faites.

Ces acteurs que j'ai **entendu** (or **entendus**) applaudir.

Ces acteurs que j'ai **vus** jouer.

Ces pièces que j'ai **vu** jouer.

Il m'a rendu tous les services qu'il a **pu**. Here *me rendre* is understood.

Les deux heures que j'ai **dormi** (acc. of time).

Les deux milles que j'ai **fait(s) à pied** (acc. of measure).

37. The participle of **faire** + infinitive is always invariable.

„ „ **laisser** + infinitive is variable or invariable. See Chap. II. 30.

„ „ an Impersonal Verb is always invariable.

Que de fautes il s'est **trouvé** dans cet ouvrage!

On les a **laissés** mourir de faim.

Je les ai **laissé** emmener.

Je les ai **fait** tuer.

38. The student should be required to study and explain the following sentences, which present most of the difficulties:—

Il a une campagne comme il l'a **souhaité** (or **souhaitée**).

Que de larmes on nous a **vus** (or **vu**) verser!

Il nous a **priés** de lui écrire.

Il nous a **recommandé** de lui écrire.

Il m'a payé les sommes qu'il m'a **dues**.

J'ai appris les leçons que vous m'avez **données** (but **donné** à étudier).

Ce domestique nous a bien **servis**.

Ce livre nous a bien **servi**.

Elles se sont **jouées** de nous.

Elles se sont **joué** de mauvais tours.

Ils se sont **payés** de raisons.

Ils se sont (mutuellement) **payé** d'anciennes dettes.

Le peu d'encre que j'ai **pris** m'a suffi.

Le peu d'amitié que vous lui avez **montrée** l'a **encouragée**.

Il nous a **persuadés** de sa sincérité.

Ils nous ont **persuadé** d'aller les voir.

Note.—In only one instance out of all the examples given above does the *spoken* language indicate the agreement.

CHAPTER VII.—THE VERB.

A. TENSE.

1. Table of the Correspondence of Tenses:

PRESENT TENSES.	{ He writes (does write).	Il écrit.
	{ He is writing.	Il écrit, <i>or</i> est en train d'écrire.
	{ He has written.	Il a écrit.
	{ He has been writing.	{ Il a écrit (toute la matinée), <i>or</i> Il écrit (depuis hier). Il écrivit; écrivait; a écrit.
PAST TENSES.	{ He wrote (did write).	Il écrivait.
	{ He was writing; used to } write; would write.	Il avait écrit. (Dès qu'il eut écrit.)
	{ He had written.	{ Il avait écrit (toute la journée). Il écrivait (depuis deux heures).
	{ He had been writing.	Il écrira; va écrire.
FUTURE TENSES.	{ He will write.	Il sera en train d'écrire.
	{ He will be writing.	Il aura écrit.
	{ He will have written.	Il écrirait.
	{ He would write.	Il aurait (eût) écrit.
	{ He would have written.	

2. **Perfect.**—The **English Perfect** is a Present tense and expresses completed action in present time. We cannot say: *I have seen him yesterday.*

3. The **French Perfect**, on the other hand, is often used for the simple Past, to express an isolated fact which has no connection with others, or in which we think rather of the *result* of an action than of the action itself. In fact it is often used in vivid narration where we should expect the Past. It is also the tense chiefly used in conversation and correspondence:

La crainte fit les dieux, l'audace **a fait** les rois. —*Corneille.*
L'Académie française **a été** fondée par Richelieu.
Carthage **a été** détruite par les Romains.

4. **Imperfect.**—The **English Imperfect** is *always* translated by the **French Imperfect**.

5. **Past.**—The **English Past** is rendered by the **Imperfect** in French:

(a) To express an habitually recurring action in past time:

Nous nous **promenions** (*walked*) sur les falaises tous les jours.

(b) To express two simultaneous actions in past time:

Il **écrivait** (*wrote*) pendant que je **jouais** (*played*).

But if the tenses are considered from an historical point of view, use the Past:

Tant que je **travaillai** dans cet endroit, il **fut** mon compagnon et bientôt **devint** mon ami. A mesure que je le **fréquentai** davantage, je **découvris**, &c. —*Droz.*

(c) To express an action in progress when another took place:

Comme j'**entraiss** (*entered*) dans la chambre, il *se retourna*.

(d) To give in a narrative descriptions of circumstances, natural phenomena, manners, customs, &c., or to describe a state, or condition, or a motive:

Il **était** minuit à peu près.... Pas un souffle de vent ne **glissait** dans l'atmosphère alourdie. Un silence de mort **planait** sur toute la nature, le sol **était** humide, &c.

(e) To describe vividly, especially in modern picturesque writers, and with such verbs as **said**, **replied**; and to express a recent action:

Il **descendait** de sa mule, et sous prétexte de chercher des plantes il se **cachait** un moment sous ces débris Il **reprenait** ensuite sa route en rêvant au bruit des sonnettes. —*Châteaubriand.*

Mlle. de Varandeuil était née en 1782. Elle **naissait** dans un hôtel de la rue Royale et Mesdames de France la **tenaient** sur les fonts baptismaux.... Quand la Revolution **arrivait**, son père **quittait** la rue Royale et **venait** habiter l'hôtel du Petit-Charolais, appartenant à sa mère encore vivante, qui le **laissait** s'y établir.... Il se **réfugiait** là, **dépouillait** son nom, **affichait** à la porte son nom patronymique de Roulot.... Il y **vécut** solitaire, &c. —*De Goncourt.*

Mon père me **disait** hier qu'il ne serait pas surpris de le voir arriver. Que faites-vous?—Pardon, j'**oubliais** que je suis chez vous. —*Scribe.*

(f) After **si** in hypothetical sentences; but when a statement of fact is expressed in the form of a hypothetical sentence, the Past must be used:

Si cet élève **travaillait** bien, il ferait des progrès.

Si cet élève **travailla** bien (*and he did work well*) le trimestre dernier, ce fut grâce aux menaces de son père.

6. The **English Past** is rendered by the **French Past** (*Passé Défini*) when there is in a narrative a *succession* of actions, more or less closely connected, without any idea of time or of the duration of the action; but the Perfect is sometimes used instead (see § 3), particularly in the first person:

Enfin elle **arriva** dans la grande salle haute, froide, rigide, nette, sèche et terrible, dont les bancs de bois **faisaient** cercle autour du brancard qui **attendait**. Mlle. de Varandeuil la **fit** asseoir sur un fauteuil de

paille, près d'un guichet vitré. Un employé **ouvrit** le guichet, **demanda** à Mlle. de Varandeuil le nom, l'âge de Germinie, et **couvrit** d'écriture pendant un quart d'heure une dizaine de papiers marqués en tête d'une image religieuse. Cela fait, Mlle. de V. se **retourna**, **l'embrassa**; elle **vit** un garçon de salle la prendre sous le bras, puis elle ne la **vit** plus, se **sauva**, et tombant sur les coussins du fiacre, elle **éclata** en sanglots et **lâcha** toutes les larmes dont son cœur *étouffait* depuis une heure.

— *De Goncourt.*

7. The Past is also used for an action which may in reality be of some duration, but which the mind treats as a point in past time. In this case there is usually an Adverb of Time in the sentence:

Ce royaume **dura** deux cents ans.

8. In historical criticisms and similar writings the result of an author's investigations is often expressed by the Past tense where the Imperfect would be expected:

Ce (St. Paul) ne **fut** pas un saint. Le trait dominant de son caractère n'est pas la bonté. Il **fut** fier, roide, cassant; il se **défendit**, **s'affirma** (comme on dit aujourd'hui); il **eut** des paroles dures; il **crut** avoir absolument raison; il **tint** à son avis; il se **brouilla** avec diverses personnes.

— *Renan.*

Il (Cromwell) **essaya** plus d'une fois d'organiser un gouvernement régulier et définitif; il **échoua** toutes les fois. Il **voulut** être roi; mais il ne **put** ou n'**osa**. Quant à l'opinion publique, jamais il ne la **gagna** au point de pouvoir s'abandonner à elle. Il **répondit** à ses résistances par des coups d'autorité; mais il ne **parvint** pas plus à dompter qu'à satisfaire l'esprit de liberté. Il **opprima** sa nation, il ne la **corrompit** pas.

— *Rémusat.*

9. In French (to sum up briefly the differences between the *Past* and the *Imperfect*):

The **Past** is used to relate; the **Imperfect** to describe.

„	is used in historic narrative;	„	in descriptive.
„	expresses transition from one state to another;	„	state or condition at a certain time.
„	is used for successive actions;	„	simultaneous actions.

Examples:

Je **suis née** à Venise; mon père **était** noble, et ma mère **était** noble également; ils **s'aimaient**, on les **unit** et je **naquis** de cette union. Un an après, ma mère **eut** un fils; il **mourut**, mes parents le **pleurèrent** et **reportèrent** sur moi toute leur affection; ils **étaient** riches et mon berceau **fut** entouré de tout l'éclat que donne la richesse.

— *Eugène Sue.*

Ainsi elle ne **fut** pas seulement douce envers la mort, comme elle **l'était** envers tout le monde, elle **fut** douce encore envers le meurtrier et la trahison.

—*St. Victor.*

- { Lorsqu'il nous **vit**, il **s'enfuit**.
- { Lorsqu'il nous **voyait**, il **s'enfuyait**.
- { Je **sus** (*learned*) qu'il était parti.
- { Je **savais** (*knew*) qu'il était parti.
- { Il y **avait** (*reigned*) un grand silence.
- { Il y **eut** (*followed*) un grand silence.
- { Boileau **fut** le premier qui **enseigna** l'art de parler.
- { Mon professeur **était** le premier qui **enseignait** cette méthode.

10. Historical Present.—The **Historical Present** is much more extensively used in French than in English, and is well adapted to the vivacity and excitement which characterise the nation:

J'étais à peine parti que le voilà qui me **court** après, me **demande** mon nom, &c.

On **cherche** Vatel, on **court** à sa chambre, on **heurte**, on **enfonce** la porte; on le **trouve** noyé dans son sang. —*Mme de Sévigné.*

Mais il **fallut** enfin céder; c'est en vain qu'à travers les bois Beck **précipite** sa marche pour tomber sur nos soldats épuisés; le prince **l'a prévenu**; les bataillons enfoncés **demandent** quartier.

11. Future.—In English there are two future forms: (1) the Predictive Future: *I shall, thou wilt, he will go*; (2) the Promissive Future: *I will, thou shalt, he shall go*. In some subordinate sentences the Predictive Future has *shall* for all persons: *Haste ere the sinner shall expire* (Scott). In questions we use the Auxiliary which we expect in reply: *Shall you go? I shall. Will you go? I will*. In indirect speech the force of *shall* in the 2nd and 3rd Persons is the same as in direct speech: *He said he should go*.

The Predictive Future is rendered by the French Future.

In the Promissive Future *shall* and *will* are notional Verbs, and are rendered into French by independent words. The French Future is, however, sometimes used imperatively and promissively. The equivalents of the English Futures are as follows:—

I shall go	= J'irai.	I will' go	= Je veux aller.
Thou wilt go	= Tu iras.	Thou wilt' go	= Tu veux aller.
He will go	= Il ira.	He will' go	= Il veut aller.
I will go	= J'irai.	Shall I go?	= Dois-je aller?
Thou shalt go	= Tu dois aller.	Shalt thou go?	= Iras-tu?
	= Tu iras.	Wilt thou go?	= Veux-tu aller?
	= Il faut que tu ailles.	Will he go?	= Ira-t-il?
He shall go	= Il doit aller, &c. &c.		= Veut-il aller?
		Shall he go?	= Doit-il aller?

Note.—**Je vais aller**, &c., is used as an *immediate Future*.

N.B.—Do not use the Future in French after *if* (*si*):

Il te le dira, si tu **promets** (or **veux promettre**), &c.

But Je te dirai demain *si* (= *whether*) j'**irai** te voir dimanche.

12. Conditional or Second Future.—The **Second Future** or **Conditional** is used:

(a) As a Future in Past time:

He said he should see.

Il répondit qu'il **verrait**.

(b) In suppositions with the *if*-clause in Past time:

I should go, if he came to fetch me. J'**irais**, s'il venait me chercher.

(c) To affirm in a doubtful manner, especially in newspaper reports, or to express astonishment or incredulity:

D'après le *Times*, le Roi d'Italie **serait** parti pour Naples.

Je ne **saurais** vous le dire.

Serait-il possible? L'**aurait-il** accepté?

Always note carefully whether **would** and **should** are Notional Verbs, denoting moral obligation or logical consequence:

(They said) they **would take** patience and **wait** for the success of the son who **should** raise them from their humble position.

It was decided that the family **would start** on the 2nd, and that I **should** remain at home.

Ils **patienteraient** et **attendraient** le succès du fils qui **devait** les faire sortir de leur position médiocre. —Zola.

Il fut décidé que la famille **partirait** le 2 et que je **devais** rester à la maison.

13. Pluperfect.—The **First** and **Second Pluperfect** tenses correspond respectively to the *Imperfect* and the *Past*. '*When I had dined I went for a walk*' may be rendered according to the sense by: *Quand j'avais dîné, j'allais me promener*, or by *Quand j'eus dîné, j'allai me promener*. The second rendering indicates the passing from one action to another, both of which are regarded as merely points in time. Compare:

Les Suédois **avaient** traversé la forêt en deux heures, *and*

Les Suédois **eurent** traversé la forêt en deux heures.

Use the **Second Pluperfect** with *as soon as*, *when*, *after*, *hardly ...when*, if the Verb of the principal sentence is a Past or Perfect tense:

Dès qu'il **eut fini** son thème il *sortit*.

Il *est sorti* dès qu'il **a eu fini**.

14. Past Conditional.—The **Past Conditional** and the **Pluperfect Indicative** may in conditional sentences be rendered by the **Pluperfect Subjunctive** form:

Il **fût** (= *serait*) **venu**, s'il n'**eût** (= *avait*) pas **eu** un accident.
Qu'**eût**(= *aurait*)-il **fait**?

15. The French are much stricter in the use of their tenses than the English. The English Present must often be rendered by the Future:

Vous verrez ce qu'il **fera** (= *does*).
Quand je **viendrai** (= *come*), je vous dirai tout.
Il mourut le lundi suivant; il **était resté** (= *was*) quinze jours malade.
Qu'as-tu fait? Ne t'**avais**-je pas **dit** de le lui donner (= *did tell*).
Il promit de venir lorsque la cérémonie **aurait eu lieu** (= *had taken*).
Ayant été (= *being*) invité, &c.
C'**est** (= *was*) lui qui **a dit** (*said*) cela.
Il m'a prié de venir quand je **voudrais** (*liked*).
Un de mes amis **viendra** (*is coming*) me voir ce soir.—

The Future indicates that there is some certainty about his coming.

Un de mes amis **doit venir** (*is coming*) me voir ce soir.—

This expresses merely a moral obligation, an engagement which may or may not be kept.

Un assistant qui **s'aviserait** (*attempted*) de protester s'attirerait les menaces de la foule.

16. English Past rendered by Conditional.—A *relative* sentence qualifying the Noun in a comparison has commonly the **Conditional** in French where the English has the **Past**:

Il avait l'air de quelqu'un qui **aurait** (= *had*) fait un long voyage.
Il était comme un homme auquel on **viendrait d'arracher** (= *had just torn out*) le cœur. — *Verne*.
Elle avait la voix d'une fauvette qui **aurait** une âme. *V. Hugo*.
Le bâtiment ressemblait à un hangar dont on **aurait fait** une maison. *V. Hugo*.
Il dormait comme un homme qui **n'aurait** (*had*) fait que cela toute sa vie. *Verne*.

17. Present for Future.—The **Present** is often, as in English, used for the **Future**: **J'arrive** à l'instant.—Il **arrive** dans une semaine. Similarly, it is used for a **Past** when the interval is short: Je **viens** d'arriver. Note the following example:—

Mais hier il m'**aborde**, et, me serrant la main;
Ah! monsieur, m'a-t-il **dit**, je **vous attends** demain.

—*Boileau*.

18. Imperfect for Conditional.—The **Imperfect** is sometimes used in vivid narration where the **Conditional** would be employed in English:

L'abbé montra alors à Dantès un dessin qu'il avait tracé. . . . Au milieu de cette galerie, il **établissait** un boyau pareil à celui qu'on pratique dans les mines. Ce boyau **menait** les deux prisonniers sous la galerie; une fois arrivés là, ils **pratiquaient** une large excavation, &c. &c.
—*Dumas.*

19. In vivid narration the Past Conditional is often rendered by the Imperfect:

Si vous n'étiez venu, on m'**arrêtait** (= *aurait arrêté*) sur le champ.
Il **périssait** au premier choc et peut-être la France avec lui.

—*Sarcey.*

20. Note carefully the following idioms:—

I **have been** in London a week.

Voilà une semaine que je **suis** à Londres; *or*

Il y a une semaine que je **suis** à Londres; *or*

Je **suis** à Londres depuis une semaine.

N.B.—J'ai été une semaine à Londres would mean *I stayed a week in London.*

How long **have you been looking** for me?

Combien de temps y a-t-il que vous me **cherchez**? *or*

Depuis quand me **cherchez-vous**?

N.B.—Combien de temps m'avez-vous **cherché**? = *How long did you spend in looking for me?*

I **have been** ill for a month.

{ Je **suis** malade depuis un mois; *or*

I **was** ill for a month.

{ Il y a un mois que je **suis** malade.

I **was** ill a month ago.

J'ai **été** malade pendant un mois.

I **have been working** at it since yesterday.

J'ai **été** malade il y a un mois.

J'y **travaille** depuis hier.

I **have been working** at it for two days.

{ J'y **travaille** depuis deux jours; *or*

{ Il y a deux jours que j'y **travaille**.

I **had been** there four weeks when he died.

J'y **étais** depuis quatre semaines quand il mourut.

B. THE SUBJUNCTIVE MOOD.

21. In English the Subjunctive form has practically disappeared. In French the correct use of the Subjunctive is of the highest importance, and is the mark of an educated person. As the name implies, it is strictly speaking used only in subordinate sentences.

The **Subjunctive** is the mood of **Conception**, and is used

when the statement in the subordinate sentence merely exists in the mind or is merely thought of in connection with the fact stated in the principal.

The **Indicative** expresses a **Fact-statement**, the **Subjunctive** a **Thought-statement**.

22. Contrary to Latin, which is very illogical in its use of the Subjunctive, French is almost perfectly logical, so that the practical rules given in grammars are to a certain extent superfluous if not often misleading. It must be borne in mind that Mood has nothing to do with the *truth* of the statement, but has to do with the *attitude of the mind* towards it. The sentence may state a fact or it may not. The Subjunctive will be the proper mood if the fact is merely regarded in its connection with the principal Verb. In concessive sentences, for instance, the subordinate generally expresses a fact, but is not used for that purpose; it serves to set out in greater prominence the fact expressed by the principal:

Il est généreux quoiqu'il soit peu riche.

In *Je crois qu'il est arrivé* we have the Indicative; but we say *Je ne crois pas qu'il soit arrivé*, because *his arriving* is a mere conception. Note further that we can say *Il est arrivé, je crois*, but not *Il est arrivé, je ne crois pas*.

23. The student must get rid of the common notion that the Subjunctive essentially implies *doubt*. Its use is much more extensive. Roughly speaking, the Subjunctive is used: (1) when the subordinate sentence is the object of a Verb expressing wish or fear; (2) when it is concessive; (3) when it expresses an aim, an object in view, or something fictitious or imaginary; (4) when it gives a reason or motive for the feeling expressed in the Principal; (5) when it merely expresses a feeling or opinion of the speaker; (6) when, after superlative or exclusive or negative expressions, the speaker wishes to express reservation or restriction; (7) when it is the object of a doubt or of a real interrogation. But nearly all these cases are subject to caution, and *the sense alone is the real guide*.

24. In some of the following examples, which the student should be required to translate and explain, the Indicative and the Subjunctive are compared; others are *apparently* exceptions to the rules generally given in grammars:

Croyez-vous qu'il pleut.—*Croyez-vous qu'il pleuve.*
Dis-lui que je suis occupé et qu'il revienne.

Est-ce que vous croyez que je **veux** parler de vous?
 Est-ce que vous croyez que je **veuille** parler de vous?
 Il prétend que tout se **fait** par lui.
 Il prétend que tout se **fasse** par lui.
 Je suppose qu'un moine **est** toujours charitable. —*La Fontaine.*
 Supposons que cela **soit**.
 Vous ignorez qu'elle **est** comédienne.
 J'ignorais qu'elle **fût** comédienne. —*Le Sage.*
 Je ne saurais plus nier qu'on **peut** le faire.
 Je ne saurais plus nier que cela **ne soit**.
 Je ne nie pas qu'il **ait** raison.
 Je croyais qu'elle me **dût** fermer les yeux. —*Boileau.*
 Ils pensent que ce **soit** une sainte en extase. —*H. de Balzac.*
 Je ne croyais pas qu'il **viendrait** sitôt.
 Je ne croyais pas qu'il **vint** sitôt.
 Que vous êtes simple de dire qu'il y en **ait**.
 Que tout homme **fuie** la douleur, cela est certain.
 Tout habile que tu **es**, tu y trouveras du fil à retordre.
 Tout habile que tu **sois**, tu n'iras pas loin.
 Je cherche un domestique qui me **convienne**.
 Je cherche le chien qui **s'est** sauvé ce matin.
 Il n'est donc pas vrai qu'elle **est** notre cousine.
 Je ne doute pas que vous ne l'**ayez** pas fait.
 Doutez-vous que je (ne) **sois** malade?
 J'obtins de lui qu'il les **confesserait** en mon absence.
 Il obtint qu'ils **fussent** mandés au Louvre.
 Craignez-vous qu'il **ne pleuve**? (*You do, don't you?*)
 Craignez-vous que nous vous **abandonnions**? (*You don't, do you?*)
 Il semble que la présence d'un étranger **retient** le sentiment.
 Il nous semblait que nous **étions** seules.
 Il semble qu'il **soit** fier de son plumage.
 C'est le moindre secret qu'il **pouvait** nous apprendre.
 C'est bien la moindre chose que je vous **doive**.
 Je suis le seul qui vous **connait**.
 Le chien est le seul animal dont la fidélité **soit** à l'épreuve.
 C'est le plus jeune qui **a** remporté un prix.
 C'est le plus jeune qui **ait** remporté un prix.
 Je fais la meilleure contenance que je **puis**.
 Je fais la meilleure contenance que je **puisse** faire.
 Ne vous suffit-il pas que je l'**aie** condamné? —*Racine.*
 Qui doute que la géométrie **a** une infinité d'infinités? —*Pascal.*
 Il semble que ce **soit** un vieil habit.
 Il semble que **c'est** un vieil habit.
 Si vous trouvez que j'**ai** fait mon devoir, pardonnez à mon père.
 —*Sandea.*
 Si tu t'**aperçois** qu'il **ait** des regrets, pardonne-lui.

C. THE PASSIVE VOICE.

25. In English the **Passive Form** is used not only as a *real Passive*, but also to indicate *state, condition, result*. In the sentence, *The house was built before my return, was built* is not a

real Passive. In *The house was built by my father* we have a real Passive.

The Passive form, viz. **être** + *the Past Participle*, is generally used in French to express state or condition or the result of an action, and is rarely used as a genuine Passive.

26. The real Passive is rendered in French in the following ways:—

(a) By **être** + **the Past Participle** when we wish to lay stress on the agent:

L'Amérique fut **découverte** par Colomb.
Il **était aimé** de tout le monde.

(b) By **the active** construction when the agent is known:

This explanation was given by every-body. Tout le monde **donna** cette explication.

(c) By **on** with the active when the agent is not mentioned:

I have been accused of lying. On m'a accusé de mentir.
It is related that, &c. On raconte que, &c.

(d) By a **Reflexive Verb**, often impersonal, when the subject is a thing, or when the agent is not mentioned:

This is done every day. Cela se fait tous les jours.
Sulphur is used in making matches. Le soufre s'emploie dans la fabrication des allumettes.
Corn is sown in winter; but Le blé se sème en hiver.
The corn is sown. Les blés sont semés.
A report has been spread. Il s'est répandu une nouvelle.

(e) By a **Neuter Verb** or by an **Active Verb + Noun**, &c.:

He will always be thought silly. Il passera toujours pour sot.
He was influenced by his surroundings. Il subit l'influence de son entourage.
He was actuated by a deep hatred of vice. Il nourrissait une profonde haine pour le vice.

27. The construction *is said to, is supposed to, is believed to*, may often be rendered by **dit-on, croit-on**, &c., used parenthetically:

Cela, **dit-on**, a été la cause de tous leurs malheurs.

28. Only Transitive (active) Verbs can have a Passive Voice in French. In English Verbs, such as *to look after, to laugh at, to speak to*, &c., the Preposition seems to be so closely connected with the Verbs as to warrant their being treated as

transitives and used in the passive voice. Remember also that many Verbs are transitive in English which take the dative or genitive in French:

You are laughed at.	On se moque de vous.
He was looked after.	{ On le soignait; or
	{ On s'occupait de lui.
The laws are obeyed by every good citizen.	Tout bon citoyen obéit aux lois.
You are forbidden to touch this.	{ On vous défend de toucher ceci; or
	{ Il vous est défendu de toucher ceci.

C'est un enfant auquel on n'a jamais rien refusé.

N.B.—**Obéir** and **pardonner** are sometimes used passively:

Il **est obéi**. Vous **êtes pardonné**.

29. In *I asked him a question*, we have *two* accusatives in English, and consequently either can be made the subject of the passive, but in French only one construction is admissible:

A question was asked him. } = On lui fit une question.
He was asked a question. }

Note.—*Being asked...he*, &c. = Quand on lui demanda, &c.

There is a slight difference between *On ouvre la porte* and *La porte s'ouvre*. In the first the agent is a person; in the second, it may be an inanimate thing, the wind, &c.

30. Relative sentences with the Verb in the passive may be elegantly rendered by the active:

...by whom he *was taught* the art of elocution. ...qui lui **enseignait** l'art de déclamer.

...which *was given* him by his father. ...que lui **donna** son père.

Soudain on entendit ce bruit voilé que **font** les tambours couverts d'un crêpe. —*St. Victor*.

D. THE INFINITIVE.

31. The Infinitive is much more widely used in French than in English; it represents the Latin infinitive, supines, gerund, and gerundive, and is the French equivalent for many English participial phrases and subordinate sentences. French thus avoids clumsy dependent sentences:

I thought I ought to go and see the doctor. Je crus **devoir aller trouver** le médecin.

To use more than two consecutive infinitives is not, however, considered elegant.

32. The Infinitive is a Verbal Noun, and may, therefore, be used as subject, object, or predicate, as the complement of Nouns and Adjectives, and as an Adverbial Complement. (See under **Simple Sentences**.)

33. Except as the subject and after certain verbs (see Chap. II. 16) the Infinitive is preceded by **de**, **à**, or **pour**.

34. The English Passive Infinitive is generally rendered by the Active Infinitive in French after *faire*, *laisser*, *voir*, *entendre*, *sentir*.

35. The English Infinitive, however, cannot always be rendered by the French Infinitive:

(a) It cannot be used in French after **such** or **so...as**:

Il est tellement pauvre **qu'il est obligé** (= *as to be obliged*) de mendier.

(b) The Passive Infinitive qualifying a Noun is rendered by the relative:

Je vais à un concert **qui doit se donner** (= *to be held*) à l'hôtel de ville.

(c) **For me (you, &c.) to + Infinitive**, when following an Impersonal Verb, cannot be translated by the French Infinitive if the *whole expression* and not the Infinitive *alone* is the real subject of the sentence. Nor can the Infinitive be used when this same expression follows an accusative and indicates purpose, or is the complement of an Adjective:

Il est juste **que j'agisse** (= *for me to act* = **my acting** is right); *but*

Il m'est pénible **de le lui dire** (= *for me to tell him so* = **telling** (not *my telling*) him so is painful for me).

Il a apporté ce livre **pour que je l'examine** (= *for me to examine*).

Je désire **qu'il s'en aille** (= *anxious for him to go*).

C'est la chose la plus sage **que vous puissiez faire** (= *for you to do*).

(d) The Infinitive after *is said*, *is thought*, &c., is rendered by a subordinate sentence with **que**:

On dit **qu'il est** (*he is said to be*) millionnaire.

(e) **An Accusative + Infinitive** following a verb of *volition* is rendered by **que** with the Subjunctive:

Il désira **que je fusse présent** (= *me to be present*); *but*

Il me pria **d'être présent** (= *me to be present*).

E. THE PRESENT PARTICIPLE

AND ENGLISH FORMS IN *ing*.

36. The Present Participle is not used in French to form tenses.

37. It is rarely used in French as an Adjective or an Adverb.

38. As a Gerund it is only used in French after the Preposition *en*. In English the Gerund or Verbal Noun in *ing* is widely used; it may form compounds, take the accusative case, have a complement, be used as subject, object, or complement, or follow a Preposition. It may, in addition, be preceded by the Definite Article, in which case it ought to be followed by *of*. It is then purely a Noun. Particular attention must be paid to it when it is preceded by a Possessive Adjective.

39. Study carefully the following examples:—

- | | |
|---|--|
| 1. I <i>am coming</i> . | Je viens . |
| 2. A <i>smoothing</i> -iron. | Un fer à repasser . |
| 3. <i>Seeing</i> is <i>believing</i> . | Voir c'est croire . |
| 4. I like <i>reading</i> . | J'aime à lire (<i>or la lecture</i>). |
| 5. I like <i>reading</i> novels. | J'aime à lire les romans. |
| 6. The <i>building</i> of this tower lasted ten years. | Il a fallu dix ans pour construire cette tour. |
| 7. The <i>building</i> of this tower is no easy matter. | Bâtir cette tour n'est pas chose facile. |
| 8. <i>My saying</i> so is no reason for <i>her repeating</i> it. | Si je l'ai dit , ce n'est pas une raison pour qu' elle le répète . |
| 9. He prevents <i>her coming</i> . | Il l' empêche de venir . |
| 10. I made no mystery of my <i>leaving</i> Paris. | Je ne fis point de mystère de mon départ de Paris. |
| 11. He is offended <i>at my not going</i> to see him. | Il est blessé de ce que je n'aille pas le voir . |
| 12. What is the reason <i>of your coming</i> so late? | Pourquoi venez-vous si tard? |
| 13. Without <i>seeing</i> me. | Sans me voir . |
| 14. Without <i>his seeing</i> me. | Sans qu'il me voie. |
| 15. I asked him what was the cause of <i>his thus honouring</i> me. | Je lui demandai dans quel but il m'honorait ainsi. |
| 16. I intend <i>seeing</i> you. | J'ai l'intention de vous voir . |
| 17. <i>Looking</i> into the matter requires time. | Il faut du temps pour examiner cette affaire de près. |
| 18. The town is <i>flourishing</i> . | La ville est florissante . |
| 19. He takes interest in those <i>seeking</i> employment. | Il s'occupe de ceux qui cherchent un emploi. |
| 20. He stood <i>gazing</i> at the stars. | Il resta à regarder les étoiles. |
| 21. I saw him <i>falling</i> . | Je l'ai vu tomber , <i>or qui tombait</i> . |

Elle l'entendit nettement qui **marchait** à petits pas, &c. —Zola.

- | | |
|--|--|
| 22. I saw him <i>looking</i> for his hat, | Je l'ai vu chercher (<i>or cherchant</i>)
son chapeau. |
| 23. They fell <i>rolling</i> down the slope. | Ils sont tombés en roulant en bas
du talus. |
| 24. I know him <i>to be dying</i> . | Je le sais mourant . |
| 25. I found him <i>reading</i> the paper. | Je l'ai trouvé lisant (<i>or occupé à
lire</i>) le journal. |
| 26. I read <i>lying</i> on my bed. | Je lis couché sur mon lit. |
- N.B.*—The Present Participle in French very rarely denotes *state or condition*.
He was found *lying* on the ground. On l'a trouvé **gisant** à terre.
- | | |
|---|--|
| 27. It is past <i>mending</i> . | { Il est trop usé pour être raccommodé ; <i>or</i>
Cela ne vaut pas la peine d'être raccommodé . |
| 28. What do you think of my friend's <i>dancing</i> ? | |
| 29. Have you any objection to my <i>neighbour's dancing</i> at your ball? | Que pensez-vous de la manière de danser de mon ami? |
| 30. A noise something like <i>sawing</i> wood. | Avez-vous quelque objection à ce que mon voisin danse à votre bal? |
| 31. <i>Being asked</i> ...he, &c. | Un bruit semblable à celui qu'on fait en sciant du bois. |
| 32. After <i>having</i> seen, &c. | Quand on lui demanda ...il, &c. |
| 33. On <i>considering</i> the question. | Après avoir vu , &c.
En considérant , <i>or</i> Ayant considéré ,
<i>or</i> Après avoir considéré la question. |
| 34. While <i>reflecting</i> on the matter. | (Tout) en réfléchissant sur l'affaire. |
| 35. ... <i>chatting</i> as they went. | ...jasant tout en s'en allant. |
| 36. The river continues <i>widening</i> . | La rivière va (en) s'élargissant . |
| 37. <i>Having</i> lately <i>returned</i> home, &c. | Rentré depuis peu, &c. |
| 38. Spring <i>having</i> come, they departed. | Le printemps (étant) venu , ils sont partis. |
| 39. This wants <i>explaining</i> . | { Ceci a besoin d'être expliqué . |
| 40. That is <i>saying</i> too much. | { Ceci demande des explications . |
| 41. Otherwise this little negro would be <i>roasting</i> in an African sun. | C'est trop dire .
Ce petit nègre serait sans cela à griller au soleil d'Afrique. |

40. From the above examples we may gather that the English form in *ing* is translated into French in the following ways:—

(a) By a corresponding Noun. Examples 4, 10.

(b) By the Infinitive. This is the usual way.

(c) By the Accusative + the Infinitive, with *see*, *hear*, &c. An adjectival clause with *qui* is sometimes used, and more rarely the Present Participle. The Infinitive is more emphatic. Exs. 21, 22, 25.

(d) By a subordinate sentence. This construction must be

used when the subject of the participle is not the same as that of the Finite Verb. Exs. 11, 14.

(e) By an impersonal or other construction when the Participle (generally rendered by the Infinitive) is the subject. It is better French to make the Infinitive, in such cases, the predicate. Exs. 6, 7, 8, 17.

(f) By the Present Participle after **en** to denote time or manner = the English Present Participle after *by, on, &c.*, or *while*. Exs. 33, 34, 36. With other Prepositions use the Infinitive.

(g) By the Past Participle with Neuter Verbs of rest. Ex. 26.

F. THE PAST PARTICIPLE.

41. The Compound Participle *Having done* sometimes means *after he had done*, sometimes *since he had done*. In the former case, translate by **Après avoir fait** or **Après qu'il eut fait**; in the latter, by **Ayant fait** or **Comme il avait fait**.

42. In French, **ayant**, followed by the Past Participle, is never omitted, but **étant** may be omitted, except with **allé**, with *essentially Reflexive* Verbs, which necessarily require a complement, and with *reciprocals*:

Having escaped from prison, he, &c. **Echappé** de prison, il, &c.
Having doubted his kindness. **S'étant** douté de sa bonté.

43. When the Compound Participle is used absolutely with a Noun or Pronoun, **étant** may *not* be omitted if the Noun or Pronoun is the subject of the principal sentence:

L'assemblée, **étant réunie**, commença ses délibérations.
 Le roi, **étant venu**, ordonna d'ouvrir la séance; *but*
 L'assemblée **finie**, chacun rentra chez soi.

44. The Past Participle used attributively and modified by an Adverb is generally expanded into an Adjectival Sentence:

Je ne crois pas l'histoire **qu'on vient de raconter** (= *just related*).

45. The Past Participle must refer to some word *expressed* in the sentence. In the following the construction is very faulty, because *inclined* does not qualify any word in the sentence: *Inclined to laziness, it is difficult to throw it off*. In French say: (Quand on est) **porté** à la paresse, **on s'en débarrasse** avec peine. It is, however, sufficient in French if there is a word *suggesting* the Noun or Pronoun which the Participle would qualify:

Longtemps **occupé** de grands travaux, sa fortune s'est accrue considérablement.

but it would be much better French to write:

S'étant longtemps occupé... il a considérablement accru sa fortune.

46. Notice the following constructions with certain Verbs:—

I saw it **done**.

He had (got) it **done**.

I heard it **sung**.

You might have **done** it.

Je l'ai vu **faire**.

Il le fit **faire**.

Je l'ai entendu **chanter**.

Vous auriez pu le **faire**.

G. REFLEXIVE VERBS.

47. Owing to the strength of our accentuation, and to our lazy habits of speech, the Reflexive Verb *proper* does not exist in English: *They are bathing (themselves)*. The Reflexive Verb in French may be considered as a sort of middle voice.

48. Reflexive Verbs may be classified thus:—

1. **Intransitive or Reflexive Verbs proper**, including:

(a) **Essentially** Reflexive, as *se moquer*, *se repentir*; and those (transitive and a few intransitive) which, as Reflexives, have a separate meaning: *se douter*, *se plaindre*.

N.B.—The *se* is *not*, in the above cases, the accusative governed by the Verb, and is merely styled the *régime* for form's sake. Historically, however, these verbs are *transitive* and the *se* accusative, but it is now impossible to analyse them as such.

(b) **Accidentally** Reflexive, expressing a feeling or an intellectual action, or a passing from one state to another: *se fâcher*, *s'obscurcir*, *se marier*, *se tromper*, *se rouiller*.

2. **Reflexive Verbs improper**, viz., Active or Neuter Verbs used reflexively, or to express reciprocal action: *Elle s'est blessée*, *Ils se sont parlé*, *Il se rit de vos idées*.

N.B.—In these Verbs *se* is the real object, accusative, or dative, and with neuter verbs always dative.

An example of each kind:

Essentially: Il se loue de mes procédés.

Accidentally: Il se loue sans cesse.

Reciprocally: Ils se louent (les uns les autres).

H. IMPERSONAL VERBS.

49. The Impersonal construction occupies a much larger place in French than it does in English, which, for greater simplicity, has changed many of its former impersonal constructions into personal ones. Such are *please*, *like*, &c.

50. Essentially Impersonal Verbs are common to both languages. They express the different phenomena of weather, &c.: *Il pleut, Il fait du vent.*

51. In French many Verbs, especially Reflexive ones, may become **accidentally** Impersonal in order to give emphasis to the logical subject, which then follows the Verb. In English, when the logical subject follows the Verb, we use **there** as an introductory word:

It is possible he is ill.

Since then many things have taken place.

It is getting late.

There will come a day, when, &c.

Much snow fell.

I long to see you.

A great storm arose.

Il se peut qu'il soit malade.

Depuis lors il s'est passé bien des choses.

Il se fait tard.

Il viendra un jour, où, &c.

Il tomba beaucoup de neige.

Il me tarde de vous voir.

{ Il s'éleva une grande tempête.

{ Il survint un violent orage.

N.B.—Intransitive Verbs used impersonally take the dative of the person:

It suits him to, &c.

I remember it.

Il lui convient de, &c.

Il m'en souvient.

52. The Impersonal construction is the usual one, and the best in French when the logical subject is an infinitive *with a complement* or a sentence. In English both constructions are equally good:

To tell him so is only just.

It is only just he should have it.

Il n'est que juste de le lui dire.

{ Il n'est que juste qu'il l'ait; or

{ Il est de toute justice qu'il l'ait.

53. When the subject of *must* is a *Pronoun*, there are two ways of rendering with **falloir**:

Il vous faut y aller, or Il faut que vous y alliez; but only

Il faut que ce messenger parte sur-le-champ.

J. AUXILIARY AND ANOMALOUS VERBS.

54. TO BE.—This verb is not used in French to form tenses. *He is writing* must be rendered either *Il écrit* or *Il est en train d'écrire*. How to deal with it when forming the Passive Voice is treated under that heading. Its symbolic use has already been referred to in Chap. I. 1. The following are additional examples:—

How is it that, &c.?

That may be.

Comment se fait-il que, &c.?

Cela se peut.

He is cold and hungry.

It is windy.

There is (demonstrative).

There is (introductory).

Where have you **been**?

What part of Germany have you
been to?

Il a faim et froid.

Il **fait** du vent.

Voilà.

Il y a.

D'où **venez**-vous?

{ Quelles parties de l'Allemagne avez-
vous **visitées**? or
{ Dans quelles parties de l'Allemagne
êtes-vous **allé**?

55. To Do.—As a Notional Verb *do* is generally rendered by **faire**: Je saurais **faire** cela.

As an auxiliary forming the negative and interrogative forms, or as an expletive, or when used for emphasis, it is not translated into French:—*Do* you think so? = **Le croyez-vous?**

It is used in English instead of repeating a Verb. In French, omit or repeat the Verb:

I spend as much as *he does*.

'Do you think so?' 'I *do*.'

Je dépense autant que lui.

Le croyez-vous? Oui, **je le crois**.

Faire is rarely used in such cases:

Work as I *do*.

Travaillez comme je le **fais**.

Note also:

Do come!

'Do you see it?' 'Do I see it!'

'We' think so. Do you?'

'We think so.' 'Do' you?'

Venez **donc** (or **je vous prie**).

'Le voyez-vous?' 'Si je le vois!'

'Nous le croyons. Et vous?'

'Nous le croyons.' 'Vraiment!'

56. SHALL, WILL, MAY, CAN, MUST, OUGHT, LET, GET (HAVE).

The following example will show the different ways of rendering these words. (For *shall* and *will* see under Future Tense.)

Would they *were* out of danger.

Would to God that, &c.

I *would* have you understand.

He *would* stand for hours on the
bridge.

You *should* tell him so.

I *can* swim.

I *can* lift that weight.

I *can't* say.

You *may* go.

{ **Puissent**-ils être } hors de
{ **Que je voudrais les savoir** } danger.
Plût à Dieu que, &c.

Je **voudrais** vous faire comprendre.

Il **se tenait** sur le pont pendant des
heures.

Vous **devriez** le lui dire.

Je **sais** nager.

Je **puis** soulever ce poids.

Je ne **saurais** le dire.

{ Vous **pouvez** vous en aller.

{ Je vous **permets** de vous **en** aller.

He *may* come after all.

May you succeed.

...that you *may* see.

May the devil take him.

May he rest in peace.

Much good *may* it do you.

You *may* say what you like.

He *might* come.

You *must* know something about it.

You *must* do it.

He *must* have missed his train.

He *must* have seen it.

N.B.—In English a logical necessity is generally expressed by *must*, but in French there are three ways of rendering this, according to the shade of meaning to be expressed :

Il aura	} eu beaucoup de peine à le ravoir = He must have, &c.
Il doit avoir	
Il faut qu'il ait	

The first simply affirms as a consequence of something already said. The second insists, and gives generally a reason beginning with the word *car*. The third expresses very strong conviction.

I *ought* to be sure.

He *is getting* old.

He *is getting* rich.

To *get* into debt.

Get it done at once.

Let him speak the truth.

Let him alone.

Je *devrais* être sûr.

Il *se fait* vieux.

Il *devient* riche, or *s'enrichit*.

S'endetter.

Faites le faire tout de suite.

Qu'il dise la vérité.

Laissez-le tranquille.

57. The English Verbs *can*, *may*, *must*, &c., have no Past Participle, but the French Verbs *pouvoir*, *devoir*, &c., have. Instead of the perfect of these Verbs we use in English either a substitute such as, *I have been obliged* (must) *to go*, or a different construction, *He may have gone*. The former is always the French construction :

He **might have gone** = (would have | been able | to go).

He **ought to have said** so.

N.B.—He **ought to have finished** (now).

You **must have been** there.

She **may have** left.

We **were to have met** him to-day.

Il **aurait pu s'en aller**.

Il **aurait dû le dire**.

Il **devrait avoir fini**.

Vous **avez dû y être**, *also*

Vous **deviez y être**.

Elle **a pu partir**.

Nous **aurions dû le rencontrer** aujourd'hui.

CHAPTER VIII.—THE PRONOUNS.

1. Table of the Personal Pronouns:—

		SINGULAR.		PLURAL.	
		<i>Unemphatic.</i>	<i>Emphatic.</i>	<i>Unemphatic.</i>	<i>Emphatic.</i>
FIRST PERSON.	N.	je	moi	nous	nous
	Ac.	me	moi	nous	nous
	D.	me	moi	nous	nous
SECOND PERSON.	N.	tu	toi	vous	vous
	Ac.	te	toi	vous	vous
	D.	te	toi	vous	vous
THIRD PERSON.	<i>Masculine.</i>	N.	il	ils	eux
		Ac.	lui	les	eux
		D.	lui	leur	eux
	<i>Feminine.</i>	N.	elle	elles	elles
		Ac.	elle	les	elles
		D.	lui	leur	elles

N.B.—The Reflexive Pronouns are the same as the unemphatic in the first and second persons. For the third person the Reflexive Pronoun is *se* in every case.

2. **Emphatic and Unemphatic.**—Emphatic Pronouns are those which have a phraseological or a rhetorical accent:

Eux me l'ont dit.—Je le crains, **lui**.

Je le demande, à **lui** et non à vous.—**Eux**, ils me regardent.

3. Unemphatic Pronouns are so closely connected with the Verb as practically to form part of it. The Verb then carries the accent, and the Pronouns are treated as proclitics.

4. The Emphatic Personal Pronouns are derived from the Latin accusative, and therefore four of them, *elle*, *elles*, *nous*, *vous*, are the same in form (but pronounced long owing to the accent) as the nominatives of the Unemphatic Pronouns, which merely indicate the person of the Verb and have no independent value.

* See §§ 21, 22, &c.

5. In the Imperative-Affirmative the accent is of an interrogative kind and falls on the Pronoun. Hence, the emphatic form is used except in the 3rd person masculine singular, where the form **lui** is not available, being already in use as a dative. **Le** is used instead, and pronounced **lêu**, as in *creux*.

6. As there is no distinct neuter form in French, great care must be taken to avoid ambiguity. The sentence: *There is no rest for the wicked; he seeks it, it flees from him*, if translated literally would be: *Il n'y a pas de repos pour le méchant, il le cherche, il lui échappe*. Use *paix*, which is feminine, instead of *repos*, and the ambiguity disappears: *il la cherche, elle lui échappe*.

7. In French the dative is essentially a case of the person, and *lui* and *leur* are, strictly speaking, used only for persons. This also applies to the emphatic forms *lui, elle, eux, elles*. Hence **y** is only used for **à + a noun** when this is not a real dative.

8. For animals and things:—

(a) Use **en** (= *of it, of them, from it, on that account, &c.*) and **y** (= *at it, to it, to them, &c.*) for Nouns with *de, à, or the Partitive Article*. They are sometimes also used for persons.

(b) Omit the Pronoun altogether with Prepositions other than *de* and *à*. For *J'étais sous elle* (= *la table*), say *J'étais dessous* (*la table*).

(c) Change the construction:

There is a string, tie your parcel
with it.

Voilà une ficelle, servez-vous-en
pour attacher votre paquet.

(d) Use an appropriate Noun:

Milk is very nourishing, it alone is
good for children.

Le lait est très nourrissant; cet ali-
ment seul est bon pour les enfants.

Note.—**Elle** is not so rare as **lui** in reference to things.

9. A Pronoun must not be used twice in the same sentence unless it refers to the same person: **On** *n'aime pas qu'on nous critique* should be *On n'aime pas à être critiqué*.

10. The English Personal Pronoun has sometimes to be rendered by a Possessive Adjective in French:

To go to meet him.
To have news of him.
As best he could.

Aller à **sa** rencontre.
Avoir de **ses** nouvelles.
De **son** mieux.

11. Note also the following:—

You men are tyrants.

Vous **autres** hommes, vous êtes des tyrans.

We English.

Nous **autres** Anglais.There were *two of us*.

Nous étions deux.

Both of us were drunk.Nous étions tous (les) deux ivres, *or* ivres tous (les) deux.**He, she, it, they, the one.**

12. **Demonstrative Personal Pronouns.**—In the sentence: “(**He**) *who steals my purse steals trash*”, **he** is not a purely Personal Pronoun. It *points* to the phrase following, *who steals my purse*. It has, in fact, a *demonstrative* force, and is rendered in French by **celui**, or sometimes by **tel**:

Tel qui rit vendredi dimanche pleurera.**Celui** (*celle*, &c.) may be omitted, especially in proverbs, &c.:**Qui** sert bien son pays n'a pas besoin d'aïeux.**Qui** va à la chasse perd sa place.La mort n'a rien d'affreux pour **qui** n'a rien à craindre.

13. **Celui**, &c., must be followed immediately by **qui**, &c., otherwise add *là*:

Celui-là est heureux **qui** sait se contenter de peu.

14. The above examples, in which the relative introduces a Determinative Adjectival Sentence, must not be confounded with those in which the *determinative* Pronoun **celui**, &c., is followed by **qui**, &c., introducing a Continuative Adjectival Sentence. Here either *celui-ci* or *celui-là* may be used, and *celui* and *qui* may be separated:

Regardez **celui-ci** (*celui-là*), **qui** m'a coûté cinq francs.C'est **celui** de mes amis **que** j'aime le mieux.Note.—*He who* = *whoever* = **quiconque**:**Quiconque** a beaucoup vu peut avoir beaucoup appris.

15. **He, she, they**, as subjects of the Verb **to be**, with a *Noun* for its complement, are rendered in French by the indeclinable demonstrative **ce**:

C'est **un homme** qui travaille beaucoup.Qui est ce monsieur? C'est **mon avocat**.Qui est ce monsieur? C'est **un avocat**.

But *He is a lawyer* = **Il** est **avocat**, when *avocat* is really adjectival. **Il** is, however, used for **ce** when emphasis is necessary:

Il était son propre avocat.

16. Il points emphatically to a certain person; **ce** is more vague:

S'il n'était point pour elle un second père, comme elle croyait qu'il en serait un..., au moins **ce** n'était pas un homme, surtout **ce** n'était pas un jeune homme. —*Hector Malot.*

17. It, when used *personally* (viz. standing for a previous Noun or equivalent):—

(a) As subject = **il**, **elle**; **ce** (with *être* only); **cela**. The principles contained in §§ 15, 16, apply here:

J'ai lu son dernier roman; **il** est intéressant.

J'ai lu son histoire; **elle** est intéressante.

Aimez-vous l'histoire? **c'est** une étude très utile.

Si je le fais, **ce** sera pour vous être agréable.

Je ne fume pas, **cela** m'empêche de dormir.

N.B.—**Ce** and **cela** are not so definite as **il**.

(b) As direct object = **le**; **la**; **cela**:

Où est votre bateau? Je viens de **le** vendre.

Il est toujours en retard et je n'aime pas **cela**.

(c) After Prepositions = **en**; **y**; or is omitted.

Il m'**en** (= of it) a parlé hier.

Il a pris mon manteau et s'**en** est allé avec (*it*).

18. It, when used *impersonally*:—

(a) As grammatical subject of Impersonal Verbs = **il**:

Il pleut.—**Il** paraît qu'il est malade.

(b) As grammatical subject of *être* or *sembler* = **il** or **ce**.

19. Ce used impersonally has a demonstrative force, and is used when there is inversion or emphasis. **Il** is merely the grammatical subject:

Il est inutile de chercher plus longtemps.

Ne cherchez plus, **c'est** inutile.

Il est à craindre qu'il n'arrive pas.—Mais non! **ce** n'est pas à craindre.

C'est misérable de vivre ainsi (*Emphasis*).

C'est assez de lui pardonner.

C'est mentir que d'agir ainsi.

C'est lui qui me l'a dit.

Il (**ce**) n'est pas vrai qu'il est revenu.

Ce is also preferred in some familiar expressions:

C'est dommage que vous ne soyez pas venu plus tôt.
C'est facile à dire.

Ce may be necessary to avoid ambiguity:

C'est très amusant. (Il would mean he.)
C'est très heureux qu'il fasse ce temps.

20. *Devoir* or *pouvoir* may precede *être* without affecting the use of **ce** or **il**:

Ce doit être vrai.

Note.—It is not, therefore, strictly true, as some grammars assert, that **ce** refers to a following statement and **il** to a preceding one.

21. **Soi**.—The best classical writers used **soi** to refer to the subject, as in Latin, but its use has been considerably modified by modern writers. **Soi** must now be used with an indefinite subject, such as *on*, *personne*, *chacun*: *Nul n'est prophète chez soi.*

22. With persons:

(a) Use **soi** or **lui** to refer to a kind or species:

L'égoïste ne travaille que pour soi (or lui).

(b) Use **lui** only in an individual sense:

Cet homme ne travaille que pour lui.

(c) Use **soi** to avoid ambiguity:

En remplissant les volontés de son père, ce jeune homme travaille pour soi.

L'avare qui a un fils prodigue n'amasse ni pour lui ni pour soi.

23. With things:

Use **soi** always, except in personification.

Note.—**Soi** is rarely plural for things and never for persons, except to avoid ambiguity.

Demonstrative and Determinative Pronouns.—

This, that, &c. = **Ce** (with *être*); **ceci**; **cela**; **celui**, &c. (Determinative); **celui-ci**, &c.; **celui-là**, &c.

24. In English, the Demonstrative Pronoun, like the Personal Pronouns, often stands for a preceding Noun and is at the same time the subject or object of a Verb: *He hung the trophies round his room; these bore witness to the victories he had*

won. In French, either repeat the word *trophies* or use another construction, the Relative for instance:

I proposed to write a poem for the occasion. This pleased him much.	J'offris de composer un poème pour célébrer l'évènement. Cette idée lui plut beaucoup.
---	--

25. The Demonstrative Pronoun cannot be followed, as in English, by an Adjective or Participle. See, however, chap. iii. 20:

In order to judge the faults of others, judge <i>those committed</i> by yourselves.	Pour juger les fautes d'autrui, jugez d'abord celles que vous avez commises vous-mêmes.
---	--

26. **This** and **that**, used absolutely, without reference to an object mentioned before, but in reference to something pointed out at the time of speaking, = **ceci** and **cela**. *Prenez ceci; laissez cela.* They are also used in reference to a statement about to be made or just made: *Ecoutez ceci. Pensez à cela.*

27. The distinction between *ceci* and *cela* is, however, only strictly observed when they are the grammatical subjects of a Verb. In other cases **cela** is commonly used:

Il y avait **cela** de curieux qu'il ne pouvait, &c.

Note.—See last two examples, chap. x. 3, for the use of *celui* in comparative sentences. See under *Possessive Adjectives* for its use to prevent ambiguity.

28. **Demonstrative Adjectives.**—The English Demonstrative Adjective may often be rendered by the Definite Article (originally a Demonstrative) when the Noun is followed by a Relative sentence:

Nous méprisons **les** (= *those*) hommes qui sont les esclaves de l'opinion publique.

Notice the following sentence, where the Demonstrative Adjective is emphatic:

My watch has <i>this</i> peculiarity, that it shows the day of the month.	Ma montre a ceci de particulier qu'elle indique le quantième.
---	--

29. **Possessive Adjectives.**—The Noun limited by *our*, *your*, and *their*, may be plural in English, but singular in French. The sense decides: 'The soldiers had given *their* lives'. In French, say **leur vie** because each soldier has only one life. 'Les habitants sortirent de **leurs** maisons.' **Leurs**

because *habitants* is collective. 'Ils ôtèrent **leur** chapeau (= their hats).'

30. In French there is no distinction corresponding to *his* and *her* in English. For clearness and for euphony the Possessive Adjective is often avoided in French:

Le jour où, marié à une femme ambitieuse, il avait écouté **les suggestions de celle-ci**, &c. (= *her suggestions*).

Le désir **qu'il a** de visiter les pyramides (= *his*).

Le gouvernement restait en place par l'impossibilité **où nous étions** (= *our*) d'en trouver un autre. —*Sarcey*.

Les idées **que nous avons** (= *our*) sur la bienséance ne plaisent pas.

Note the ambiguity of:

Lisias promet à son père de n'abandonner jamais **ses** amis.

31. On the other hand, French has an advantage over English in the fact that the Possessive Adjective agrees with the Noun it qualifies and not with the Noun it represents. The awkward phrase **his or her** is thus avoided:

L'artiste l'a écrit de **sa** (= *his or her*) propre main.

32. In speaking of parts of the body or of the state of the mind, when the possession is clearly indicated by the sense or context, the Possessive Adjective is not rendered in French:

Ils baissèrent **la** tête (= *their* heads).

J'ai mal **au** pied = *My* foot hurts me.

J'ai changé de robe (= *my* dress).

Il a **le** nez long = His nose is long.

If the possession is not clear, make the Verb reflexive:

Il **s'est** coupé **au** doigt (= *his* finger).

33. A similar construction *may* often be employed when the thing possessed is possessed by some one other than the person indicated by the subject, but a Dative Personal Pronoun must be added to show the possession:

Je **lui** ai marché sur **le** pied (= *his (or her)* foot).

If the Noun is qualified by an Adjective we must use the Possessive Adjective:

Elle leva **ses** *jolis* yeux au ciel.

34. The Possessive Adjective is generally used instead of

the Article to indicate some characteristic which is supposed to be known:

Cet homme, avec *son* rire sardonique, *son* regard fuyant, me fait peur.

35. The Possessive Adjective in French has often a peculiar force or pregnant meaning:

Tromper **son** monde (= his intimate acquaintances).

Elle sait **sa** géographie (= her geography lesson).

Ce mauvais goût sentait **son** parvenu. (This means that the bad taste was what you would expect.)

Il veut me demander **mon** pardon.

J'ai eu **ma** grâce (= to which I am entitled).

Faire **sa** bête (= to play the fool *as usual*).

36. In speaking of things, **en** is used instead of the Possessive Adjectives in French unless there is emphasis:

(a) When the thing possessed is the subject or complement of *être*: *Cette affaire traîne, le succès en est douteux* (= its success).

(b) When the thing possessed is the object (acc.) of an Active Verb: *J'aime cette ville, j'en connais toutes les beautés*.

37. Table of Interrogative and Relative Pronouns:

INTERROGATIVES.

PERSONS (Who? &c.).		THINGS (What?)
N.	Qui? Qui est-ce qui?	Qu'est-ce qui? Qui?
		Que? (as complement of <i>être, devenir</i> , and Impersonal Verbs).
A.	Qui? Qui est-ce que?	Que? Qu'est-ce que?
With } Preps. }	Qui?	Quoi?
	Which (substantively) of...?	= Lequel? &c.
	What or which (adjectively or as complement of <i>être</i> = <i>what sort of</i>)	= Quel? &c.

RELATIVES.

PERSONS (Who, &c., that).		THINGS (Which, that).
N.	Qui: Lequel, &c.	Qui: Lequel, &c.
A.	Que: Lequel, &c.	Que: Lequel, &c.
Gen.	De qui: Dont; Duquel, &c.	Dont: Duquel, &c.
With } Preps. }	Qui: Lequel, &c.	Lequel,* &c.: Quoi (with indefinite antecedent).

38. Interrogatives.—**Quel** is sometimes used for persons

* See, however, § 44* of this chapter.

instead of *qui*: **Quel** est son pere? Monsieur X. But *quel* generally indicates quality. Compare the following:

Qui est-il? C'est Monsieur X.

Qu'est-il? Il est médecin.

Quel homme est-il? Il est bon et généreux.

39. Indirect Interrogatives.—The Indirect Interrogative for *qui* = **qui**:

Dites-moi **qui** vous voyez.

40. The Indirect Interrogative for *que* = **ce qui, ce que**:

Dites-moi **ce que** vous voyez.

41. The Indirect Interrogative for *quoi* after a Preposition = (*Preposition*) + **quoi**, with *voilà*, or before an Infinitive. Otherwise = **ce** + (*Preposition*) + **quoi**:

Voilà à **quoi** il pense.

Je ne sais à **quoi** me décider.

Vous ne savez pas **ce qui** s'est passé, **ce que** vous dites, **ce dont** je parle, **ce à quoi** je pense.

42. With purely Impersonal Verbs the construction is always **ce qu'il**; with Verbs accidentally Impersonal **ce qui** is generally used:

Je sais **ce qu'il** vous faut.

J'ai pris tout **ce qui** lui restait.

43. Like *what*, *ce que* may mean *how much, how many*:

Regardez **ce qu'on** peut mettre de choses dans ce panier.

44. Relatives.—Use **lequel**, &c. (nom. or acc.), for persons: (1) to avoid ambiguity; (2) for emphasis; (3) for euphony:

Voici un exemple tiré des journaux anglais, **lequel** me paraît caractéristique.

Je vous envoie une petite chienne par ma servante, **laquelle** (not *qui*) a les oreilles coupées; or, better, use *qui* and place *par ma servante* after *envoie*.

44.* In several well-known modern authors examples are found of **qui** governed by Prepositions being used for things, though this is contrary to rule:

La terre blanche **sur qui** le soleil levant jetait des reflets d'argent.

—*De Maupassant.*

Le fait imprévu, **sur qui** l'on marche comme sur une allumette et qui fait tout sauter.

—*Sardou.*

.. un perroquet empaillé **sur qui** se jouaient les rayons d'une bougie en mouvement.

45. When there is a Personal Pronoun (acc.) in the sentence beginning with *whose*, referring to the antecedent, *whose* is rendered by **que** + (**Possessive Adjective**), omitting the Personal Pronoun. See the last example under *Whose*, § 49.

46. Always say **parmi lesquels** for both persons and things.

47. In English the Relative may be used as an Adjective. This is rare in French:

La gloire est le but des ambitieux, **lequel** but est souvent difficile à atteindre.

... **pays dans lequel** (*in which country*) il a toujours vécu.

48. **Tout** cannot be the antecedent of a Relative. Insert **ce** or **ceux**, &c.:

Elles sont plus grandes que **toutes celles** dont tu as parlé.

Tout ce que vous dites est invraisemblable.

49. Additional examples of the Interrogative and Relative Pronouns:

Who, That.

Qui, croyez-vous, obtiendra cette situation?

Qui croyez-vous qu'il choisira pour ce poste? = who(m) do you think he will choose, &c.

Note.—**Qui** = object (acc.) of *choisira*, and *que* is a conjunction.

Whose.

A qui est cela? **A qui** est ce livre?

De qui est-il l'ami?

Quelle balle a cassé la vitre?

Note.—**De qui** cannot be used when the Noun is the subject or object of Verbs other than *to be*.

Pour **quel** enfant est ce cadeau?

Je lui demandai **de qui** il était l'ami.

Nous évitons l'homme **dont** (**de qui**) la conduite est vile.

Nous évitons ceux **dont** (**de qui** or **desquels**) nous n'aimons pas la conduite.

Voilà le matelot aux prières **de qui** (**duquel**) nous avons fait la sourde oreille.

C'est un homme **que** **ses** qualités firent respecter = *whose* qualities made *him* respected.

Which, That.

Il a gagné le premier prix, **qui** vaut cent francs.

C'est le premier livre **qui** m'est tombé sous la main.

Il a gagné le premier prix, **ce qui** est extraordinaire.

Note.—Here *which* stands for a clause.

Il faisait des joujoux d'enfants, **à quoi** il était très habile.

Ils font des joujoux **pour lesquels** on les paie mal.

Il n'y a rien **à quoi** il se distingue autant.

Tout **ce qui** peut se faire se fera.

What.

Qu'est-ce? *or* Qu'est-ce que c'est?

Que dit-il? *or* Qu'est-ce qu'il dit?

A quoi pense-t-il? *or* A quoi est-ce qu'il pense?

Quoi de plus intéressant!

Que (à quoi) sert la science sans la vertu?

Qu'est-ce qui vous trouble?

Quoi! Il ne sait **que** (quoi) faire!

Dites-moi **ce** qui vous gêne.

Il sait **ce** qu'il fait et **ce** qu'il veut.

C'est là (*or* Voilà) **ce dont** je me plains, *or* Voilà de **quoi** je me plains.

Ce qui me peine, c'est son indifférence.

Ce à quoi je pensais ne vous regarde pas.

Quoi faire? **Que** faire?

Note.—The former expresses determination, the latter hesitation.

Il s'est fâché et, **qui** pis est, m'a insulté.

Ce qu'il y a de plus clair, c'est son manque de fermeté.

Que d'histoires il nous a racontées!

Voilà **qui** s'appelle parler.

Qui vous amène, mon enfant, dans ce lieu?

Qui me vaut l'honneur de votre visite? = *To what do I owe, &c.*

Quoi de nouveau? **Quelles** nouvelles de chez vous?

Quels beaux tableaux! **Quelle** est son idée?

Il m'a demandé **quel** en était le motif.

50. The Indefinite Pronouns and Adjectives:—

All.

Ils sont **tous** malades; *or* Ils sont malades **les uns et les autres**.

Tous (= *all of them*) vinrent; *or* Ils vinrent **tous**.

Tous les hommes sont mortels.

Elle était **tout** (adv.) en larmes.

La maison était **toute** en feu.

Elles étaient **toutes** (= *all of them*) en larmes.

N.B.—Elle était **toute** honteuse, **tout** effrayée (= *quite*).

Elles sont **toutes** malades = They are **all** ill, *or quite* ill.

Note.—The Adverb *tout* agrees for the sake of euphony when the *Adjective* begins with a consonant or *h* aspirate.

Elle était **tout** yeux et **tout** oreilles.

Tout ce qui reluit n'est pas or.

C'est la bonté **même**.

Des instruments...aussi (*equally*) curieux pour nous **les uns que les autres**.

Any, Anything, Anyone.

Note.—These are used in English in negative and interrogative sentences, instead of *some*, &c.

N'importe qui (Le premier venu) saurait le faire.

A-t-il **un** motif **quelconque**? Avez-vous **quelque** motif?

Avez-vous **du** papier? Lui n'**en** a pas.

Toute autre raison aurait suffi.

Il n'y avait **personne** de ma connaissance.

Je n'aime **aucun** de ces livres.

Si **quelqu'un** vous dit le contraire, il ment.

Je sais le faire aussi bien que **n'importe** qui.

Y a-t-il **quelque chose** de nouveau ?

Reçoit-il d'ordres de **personne** ?

Elle sait faire **n'importe quoi** en fait de cuisine.

Vous pouvez avoir **tout ce que** vous voulez.

Tout est assez bon pour vous.

Je ne me fie à lui en **quoi que ce soit**, *or rien*.

Je me fie à lui en **tout**, *or en quoi que ce soit*.

Tout homme capable d'agir ainsi mérite d'être puni.

Avant de faire **aucun** projet, il faut être riche.

This sentence is really negative = *Do not make, &c.*

Ecoutez-moi, si vous êtes capable de **rien** de sérieux.

Here doubt is expressed.

Y a-t-il **rien** de plus stupide ?

A negative answer is expected.

Sans **autre** (= *any other*) garantie qu'un grabat.

Both.

Ils moururent misérablement **tous (les) deux**, *or l'un et l'autre*.

L'un et l'autre (*or Tous les deux*) sont bons.

Ils désobéirent au roi **l'un et l'autre**.

Je n'aime ni les flatteurs, ni les gens grossiers ; **les uns et les autres** sont également désagréables.

Nous leur avons écrit à **l'un et à l'autre**.

J'y suis allé par **les deux** chemins.

Each.—(Pronoun) = **chacun** : (Adjective) = **chaque**.

Chaque is occasionally found without a Noun following :

Il a bâti quatre casernes pour deux cents hommes **chaque**.

Chacun cannot be used for things unless the Noun to which it refers is expressed in the same sentence :

Il prononce distinctement **chacun** de ses **mots**.

In *Chacun a son dada*, **chacun** can only mean *each person*.

In English, **each** is followed by *his, her, or its*. In French, **chacun** may be followed by *son, sa, ses*, or by *leur, leurs*. It is followed by the former in Adverbial Clauses, and by *leur* when it comes between the Verb and its Object :

Ils ont donné de l'argent, **chacun** selon **ses** moyens.

Ils ont donné **chacun** **leur** part.

Each Other, One Another.

Aimez-vous **les uns les autres** (*or l'un l'autre*).

Ils **se** donnaient des coups de pieds.

Ils **se** pardonnerent (**les uns aux autres**), *or l'un à l'autre*.

Elles **se** louent trop **l'une l'autre**.

Elles disent toujours du mal **l'une de l'autre**.

Either.

L'un (une) ou l'autre le fera.
Nous n'en avons pas **non plus**.

Every, Everyone, Everything.

Toute peine mérite salaire.—Je la vois **tous les** jours.—**Tout** homme est mortel.—Cela me convient de **toutes les** façons.—**Chacun** a son dada.—**Tout le monde** le dit.—Emportez **tout**.

Few.

Ces **quelques** lignes.—**Peu de gens** savent le faire.—J'en ai **quelques-uns**.—**Un petit nombre** (or **Quelques personnes**) sont restés (restées) en arrière.—En **peu** de jours = In *a few* days.

Many.

Dans **bien des** (or **beaucoup de**) cas, cela réussit.
Il donna de **nombreux** détails sur l'ouvrage.
Je vous verrai avant **peu** (de jours).
Combien (*How many*) en avez-vous? J'en ai **trop** (*too many*).
J'en ai **autant** (*as many*) que vous.
Je l'ai vu **mainte(s)** (*many a*) fois or **bien des** fois.
J'en ai vu **beaucoup** tomber.

Neither.

Ni l'une ni l'autre de ces dames n'est mon épouse.
Ni l'une ni l'autre de ces dames ne savent (*sait*) chanter.
Elles ne savent chanter **ni l'une ni l'autre**.

No, No one, &c. &c.

Vous n'en avez **aucune** (nulle) idée. (*No*.)
Personne ne peut faire deux choses à la fois. (*No one*.)
Je n'y ai vu **personne**. (*No one*.)
Aucun (pas un) d'eux ne le connaissait. (*None; not one*.)
Vous n'avez **pas de** pain et nous n'en avons **pas** non plus. (*No and None*.)
Qui y avait-il? **Personne**. (*Nobody*.)
Rien ne lui échappe. (*Nothing*.)
Nul (aucun) homme n'est parfait. (*No*.)
Il ne montra **aucune trace** de cette insolence, qui, &c. (*None*.)

One.—This Pronoun is sparingly used in English, but **on** is very widely used in French, where, however, it can only be used as the Subject. In other cases use *nous, vous, &c.* (see also V. 20):

Cela **vous** (**nous**) fait trembler; or Cela fait trembler.
Avoir **sa** montre sur **soi** (omit in English).
Avoir soin de **soi** (**-même**) (*oneself*).
On regarde malgré **soi** les choses qui **vous** plaisent.
Ce n'est pas **un homme** qui cédera.
Il n'est pas **homme** à céder.

Il serait facile de trouver **quelqu'un** qui pourrait vous le dire.

Voici **celui** (*the one*) que j'ai acheté hier.

C'est **celui-ci** (*the one*) dont je vous ai parlé.

C'est un voleur, et **un** voleur habile.

Ce n'est pas un ouvrage insignifiant; au contraire, c'**en** est un de grande valeur.

Il en a **un** (*une*).

C'est tout **un** = C'est la même chose.

Tel homme recherche ce que tel autre méprise.

Un point très important et **qui** (= *one which*) est souvent négligé.

Il voulut les forcer de se soumettre à **celle** (= *la protection*) plus immédiate et plus directe des comtes de Habsbourg.

One Another.—For **One** another, see **Each Other**.

Other, Another, Others.

Un autre homme l'aurait fait.

Cela arrivera un jour ou l'**autre**.

Les uns disent une chose, **les autres** une **autre**.

D'autres pensent comme moi.

Mal parler **d'autrui**.

Note.—**Autrui** cannot be used as subject; is only used after Prepositions, and in an indefinite sense, viz. when it is not in opposition to some.

Some, Some one, Something, &c.

Il y a **des** gens qui sont très sensibles.

Quelques-uns étaient mauvais, d'autres bons.

Donnez **une** raison **quelconque**.

Il y a **quelque** temps.—**Quelque** dix mille ans.

Ils y ont tous contribué, **qui** plus, **qui** moins.

J'**en** ai = *I have some*.

J'**en** ai **quelques-uns** = *I have some*.

Quelque filou l'a attrapé.

Il y a **quelqu'un** là.—Il faut faire **quelque** chose.

Il faut aller chercher **quelqu'un d'autre** (*some one else*).

Il a **je ne sais quoi** (= *something*) d'extraordinaire dans sa voix.

Such.

Un **tel** homme est un être digne de mépris.

C'est une femme **telle** que vous.

Ceux qui (= *as*) sont dans la première classe.

Tel (*such as*) rit aujourd'hui qui pleurera demain.

Un **si** (not *tel*) grand homme.

Whatever.

Quelques richesses que vous ayez, employez-les bien.

Quelque idée que vous ayez, suivez-la.

Quels que soient vos motifs, il faut agir.

Il obtient **tout** ce qu'il veut.

Quoi (*que ce soit*) que vous fassiez, faites-le bien.

Donnez moi un (= *any*) livre **quelconque**.

Absolument rien = Nothing *whatever*.

Pas un **seul** = None *whatever*.

Whoever.

Qui que ce soit qui l'ait dit, la chose est fausse.

Qui que vous soyez, parlez.

Qui que vous blâmiez, &c.

Je ne me plains pas de qui que ce soit (= anyone whoever).

Celui qui (or **Quiconque**) a fait cela mérite la mort. *Whoever* is here a demonstrative.

CHAPTER IX.—THE ARTICLES.

1. **General Remarks.**—The Article is in French the distinguishing mark of the Substantive, which, when deprived of it, strictly speaking ceases to be a Substantive, and cannot be used either as subject or object, or have a Pronoun to stand for it. It follows that Abstract Nouns must have an Article in French.

2. If a Noun gives an indeterminate or explicative idea no Article is used:—*sans peur, avec force, le poisson de rivière, un pot à confitures, une robe de deuil*.

3. Certain verbs, such as *donner, avoir, prendre, and faire*, often take a Noun in the accusative without an Article, but in these cases the Noun forms, so to speak, part of the Verb. **Prendre femme** = se marier, **faire grâce** = pardonner, **donner lieu** = produire. There are similar expressions in English, but the two languages seldom correspond:—Keep silence = **garder le silence**, do alms = **faire l'aumône**.

4. Be careful in translating English Adjectives, &c., by prepositional phrases. The Article must be used in French if the Noun has a definite sense.

5. In proverbial and other sentences, consecrated by use, there is often omission of the Article:

Chien qui aboie ne mord pas.—Je leur dois **justice**.—Il n'y avait **livre** qu'il ne lût.—**Pauvreté** n'est pas **vice**. **Contentement** passe **richesse**.

6. **The Definite Article.**—The following require the Definite Article in French:—

(a) Titles, dignities, professions:—**La reine Victoria, le capitaine Carnot**.

Exceptions:

Monsieur, Madame, Maître, and, familiarly, *Frère, Sœur, Père*, and *Saint*.

(b) Days (distributively) and holy days:—J'y vais **le samedi**.
La Noël.

(c) Names of countries, provinces, large islands, mountains, seasons, cardinal points.

Exceptions:

(1) Countries bearing the same name as their capital: *Corfou, Parme*.

(2) After *de* meaning *in* or *at*: *L'armée d'Italie*.

(3) After *de* = *from* with countries which are feminine (European especially): *Il vient de Russie*; but *Je viens du Japon*.

(4) After *en* with the feminine singular: *En Sicile*; but we must say: **au Brésil, aux Etats-Unis, au Japon, au Canada, aux Indes, au Mexique, au Portugal**.

(5) With countries (fem. sing. only) used adjectivally: *porcelaine de Saxe*; but *porcelaine du Japon*.

Note.—The tendency among modern authors is to use the Adjective:—**La politique britannique; la flotte chinoise**.

(d) The names of celebrated women, actresses, &c. When used with men's names the Article expresses contempt. Peasants often use it both with male and female names instead of *Monsieur* and *Madame*; also in familiar language when addressing anyone:—**Eh l'ami**, viens ici.

7. Omit the Definite Article in the following cases:—

(a) In apposition: *Victoria, Impératrice des Indes*.

Exception:

When the Noun has emphasis, or when the description would not be generally known: *La sainte église romaine, la mère de toutes les églises*.

(b) In enumerations, proverbs, antithesis, sententious sayings, titles and headings of books, addresses:

Pauvreté n'est pas **vice**.—'**Crime d'Amour**.'—**Rue** Victor Hugo.—**Espoir** et **crainte** m'assiégeaient tour à tour (*Verne*).—**Jeunesse, beauté, talents**, tout s'engloutit dans ce gouffre.—**Prosperité** suppose **capacité** (*Hugo*).

(c) With several Nouns which are always used together, or when we wish to indicate a certain intimacy:

Il ferma portes et fenêtres (*Theuriet*).—**Il travaille nuit et jour**.—**Russes et Français** marchaient côte à côte.—**Hommes et choses** s'assombrissent à son approche (*St. Victor*).

8. Indefinite Article.—Omit the Indefinite Article in French:—

(a) Before a Noun in apposition: Henry IV, **roi** de France.
Exception:

The Article is used if the Noun in apposition is emphatic, or if it is used to distinguish: Le corps législatif, *un* corps de cent membres, recevait, &c. —*Thiers*.

(b) After *as* = **en** or **comme**; or omitted:

Il agit **en** ami.—**Comme** médecin il est fort.

Il s'établit **marchand** d'hommes à Troyes.

—*Flaubert*.

(c) After Verbs of incomplete predication, unless the complement is used definitely:

Il est devenu **soldat**.

Vous êtes **menteur** = you are a liar (habitually).

Vous êtes *un menteur* = you lie (in this instance).

(d) With the complement of the factitive Verbs, *make*, *call*, *name*, &c.: On l'a fait **roi**.

(e) In expressions such as the following:—

Never was a man more ashamed.

What a guy!

That fool of a porter.

Jamais **homme** ne fut plus honteux.

Quelle **tournure**!

Cet imbécile de **portier**.

9. The English Indefinite Article is often used to denote the species, and hence must be translated by the Definite in French:

A *fool* is known by his folly.

A l'œuvre on connaît l'**ouvrier**.

10. Note also the following:—

This costs three francs a pound.

He has a long nose.

£500 a year.

A man of rare piety.

With extraordinary care.

but: With care.

also: With great care.

Ceci coûte trois francs **la** livre.

{ Il a **le** nez long; *or*

{ Il a *un* long nez.

12,500 francs **par** an.

Un homme d'**une** piété rare.

Avec **un** soin extraordinaire.

Avec **soin**.

Avec **grand** soin.

11. The Partitive Article.—The Partitive Article is used with Nouns to express indefinite quantity or number, and may be rendered in English by *some* or *any*, but is generally understood. In its origin it is the Preposition **de** + the Definite Article. The *de* has now lost its prepositional force, and may

be preceded by any Preposition except *de*:—*On obtient tout avec de l'or.*

12. Partitive Article Omitted.—When the Noun used partitively forms with the Preposition *de* the complement or attribute of any Verb, Noun, Adjective, Participle, or word of quantity or number (*bien* excepted), such as, *livre, beaucoup, pas, point, bouteille, &c.*, the Partitive Article is omitted altogether:

Mon jardin est bordé d'arbres.
Il parle de guerres et de combats.
J'ai acheté deux onces de tabac.

13. Do not confound the Partitive Article with **de** + the *Definite Article*. In *J'ai bu un verre du vin que vous m'avez donné*, **du** is not Partitive. Nor is it Partitive in *Donnez-moi du bon vin que j'ai acheté hier*, where there seems to be a word such as *un peu* understood.

14. The rule which requires **de** alone when an Adjective precedes the Noun is not universally observed, especially with the singular and in conversation, and cannot be accounted for by any very satisfactory reason. It may be simply a tendency to use **de** as a weak form of *des, du, &c.*, necessitated by the removal of the article further away from the phraseological accent.

15. Originally (17th century) the rule applied to the plural only, but grammarians extended it to the singular. Examples are numerous in modern authors, where the rule is entirely disregarded both in the singular and in the plural. It is always disregarded after *bien*:

Je lui donnerai volontiers des bons gâteaux.	
Des doubles corsages de drap bleu.	—P. Loti.
Il portait à son bureau des vieux vêtements.	—Malot.
Voilà de la haute et forte psychologie.	—Rev. d. d. Mondes.
Du beau papier blanc.	
J'en ai connu des saintes femmes.	—Malot.
Il pleurait des petites larmes vite séchées.	—Zola.
Bien des longues semaines passèrent.	

Examples such as the above seem, however, to be limited to certain Adjectives, *petit, bon, vieux, mauvais, vrai, long, grand, &c.*

16. When the Adjective is very closely connected with the Noun the full form is of course used:—*Il a du bon sens.*—*Des jeunes gens.*—*Vous vous faites du mauvais sang.*

17. It is very misleading to state, as most grammars do,

that **de** alone is to be used after a negative Verb. The negative has really nothing to do with it. *Pas* and *point* are Nouns, and come under the same rule as *beaucoup*, *bouteille*, &c. Besides, it is of great importance to note that the Noun following *pas*, *point*, &c., is very often not the complement of these words, as the following examples will show:—

Je ne bois pas **du** vin tous les jours.
 Tous les hommes ne sont pas **des** vauriens.
 Ce n'est pas **du** miel, ceci.
 Je ne vous ferai pas **des** reproches frivoles.
 Je ne lis **des** livres que lorsque j'ai le temps.
 N'avez-vous pas **d'amis** or **des** amis?
 Je ne vous demande pas **de** l'argent.
 Il ne se sont pas fait **des** signes.
 Elle ne lui disait pas **des** sottises.
 Il ne trouvait pas même **des** larmes.
 Mais ça ne nous donne pas **du** pain.

—Dumas.
 —M^{me} de Girardin.
 —Zola.
 —Zola.

On the other hand note:—

Reçoit-il d'ordres de personne?

18. Note also the following examples:—

Il n'a pas **de** (=a) montre.
 Il ne m'a pas donné **de** (=a) réponse.
 Pourriez-vous écrire une page sans faire **de** fautes?
 Je ne saurais écrire deux lignes sans faire **des** fautes.
Avec prudence=prudently (Adverb of manner).
Avec de la prudence=by means of prudence.
 Il y a **du** (=something of) La Fontaine chez lui.
 Cela a duré **des** cent et **des** cent ans.
 Il restait **des** deux et **des** trois semaines sans lui parler. (**Des**, popularly=*at a time*.)

19. The Partitive Article is sometimes omitted:—

(a) For emphasis:

Je ne voyais dans la vie que **tristesse, chagrin, douleur, dureté**;
 vous m'avez montré qu'il y avait aussi *de la bonté, de la pitié, de la*
générosité, de la tendresse. —Malot.

(b) With Nouns usually found together:

Vomir **feux** et **flammes**. —Monnier.
 Elle avait **grâce** et **beauté**, **amour** et **jeunesse**, **noblesse** et **fortune**.
 —Sandeau.

(c) As complement of a Verb:

Quittons-nous **bons amis**.

CHAPTER X.—COMPARISON.

1. In French there is no superlative form of the Adjective. What is generally, in deference to the grammars of the ancient languages, called *superlative* is merely the comparative with the Article, which really belongs to the Noun. When the Adjective follows the Noun the Article is generally repeated, but this was not always so; for the comparative with the Article is used in French either of two or more than two, and both the English comparative and superlative are rendered in French by the comparative, sometimes with, sometimes without the Article, as the examples below will show.

2. There is in English a tendency to use the superlative form for the comparative when preceded by the Definite Article, although pedants would say, in speaking of two things: *This is the larger*, and then, as if by way of apology, add, *of the two*.

3. Examples:

My *best* friend.

The *most* agreeable thing you can do.

This is the *best* you can do.

The tallest man *in* the town.

A *most* brilliant assembly.

It was in the evening that she was
most dejected.

Mon **meilleur** ami.

Ce que vous pouvez faire de **plus**
agréable.

C'est la **meilleure** chose que vous
puissiez faire; or

C'est ce que vous pouvez faire de
mieux.

L'homme le plus grand **de** la ville.

Une réunion **des plus** brillantes.

C'était le soir qu'elle était le **plus**
abattue.

Note.—There is no comparison here.

The more he asks, *the less* he gets.

The longer the distance, *the greater*
his ardour becomes.

A *most excellent* idea.

Faster and faster.

It became more and more evident
every day.

He became stronger and stronger.

The older will serve *the younger*.

The sooner the better.

Plus il demande, (et) **moins** il obtient.

Plus la distance est longue, **plus** son
ardeur s'accroît.

Une **excellente** idée.

De plus en plus vite.

Il devint de jour en jour plus évi-
dent.

Il allait toujours (en) se fortifiant.

Le plus âgé servira **le plus jeune**.

Le plus tôt sera le mieux.

Plus profond est l'abîme, **plus ardent** le désir du ciel. —*Michélet*.

It is a better occupation *than* begging.

It is a better top *than* my *cousin's*.

C'est un meilleur métier que **celui**
de mendiant.

C'est une toupie meilleure que **cello**
de mon cousin.

Adjectives and Adverbs of irregular comparison:

		Comparative.
Little (Adjective)	Petit	Moindre: plus petit (size only).
„ (Adverb)	Peu	Moins.
Much	Beaucoup (de)	Plus.
(Adj. and Adv.)	(Subs. and Adv.)	
Few (Adj.)	Peu (de)	Moins.
Good	Bon	Meilleur.
Well	Bien	Mieux.
Bad (Adj.)	Mauvais	{ Pire (morally).
„ (Adv.)	Mal	{ Plus mauvais (physically).
		Pis and Plus mal.

Note.—**Plus** on est **bon**, **plus** on est trompé.

Plus le vin est vieux, **plus** il est **bon** (or **meilleur** il est).

4. The following expressions are used in French to express quality in a very high degree: *dernier*, *maître* (*maîtresse*), *on ne peut plus*, *des plus*, *ce qu'il y a de plus*:

C'est du **dernier** chic.

La réunion était **on ne peut plus** gaie.

La **maîtresse** qualité de cet écrivain, c'est la clarté.

5. **Than** is rendered by **de** when expressing excess or deficiency of number, time, or measure:

J'ai reçu plus **de** dix francs; *but*

Quatre hommes font plus **que** trois.

CHAPTER XI.—ADVERB.

1. An Adverb either modifies the action expressed by the Verb or the result of the action. Adverbs in *ment* belong to the former class; Adjective-Adverbs belong to both. The number of Adjective-Adverbs has greatly increased among recent authors. The Adverbs in *ment* were more suitable to the classic period. Both forms, however, are often in use with a difference of meaning; as: *haut* and *hautement*, *clair* and *clairement*, *cher* and *chèrement*. When both forms are in use, the one in *ment* refers to the action itself or to the subject; the Adjective form refers to the object or to something connected with the action, its result, &c.:

Je vois **clair** dans mes affaires = my affairs are clear, in order.

Je vois **clairement** que vous ne comprenez **pas** = my mind is clear about, &c.

2. Adjective-Adverbs.—The following Adjectives are now used adverbially:—*bas, beau, bon, bref, cher, chaud, clair, court, (sonner) creux, double, (filer) doux, droit, dru, dur, exprès, faux, ferme, fin, fort, frais, franc, froid, grand (variable—toute grande ouverte), gros, haut, juste, large, long, maigre, net, noir, nouveau, profond, raide, rapide, rouge, rude, sec, serré, soudain, vite, vrai, &c. &c.*:

Je vous parle tout **franc**.

3. Adverbs rendered by a French Phrase.—English forms Adverbs in *ly* with great facility. The corresponding French Adverbs in *ment* are sparingly used, and a Phrase (= Preposition + Noun) or an Adjective is often preferred instead, as being more elegant: sarcastically = *d'un (sur un) ton sarcastique*; encouragingly = *de manière à encourager*; spitefully = *d'un ton de dépit*:

He was *remarkably* fluent.

Il était doué d'une **remarquable** facilité de parole.

He was *indignantly* surprised.

Il était surpris et **indigné**.

4. Verb + Adverb.—The words *at, in, on, out, &c.*, although generally regarded as Prepositions, were originally Adverbs, and as such still play an important part in the language when added to Verbs. In some cases a simple French Verb will suffice to render the English Verb + its Adverb (see I. 5), but very often it will require two Verbs, or a Verb with a complement. To fire away = *continuer de tirer*; look at = *regarder*; to swim over = *traverser à la nage*; to sleep out (a sermon) = *dormir jusqu'à la fin de*; to sleep out = *coucher dehors (hors de chez soi)*; to ring him up = *le faire lever à force de sonner*.

5. Adverbs rendered by a French Verb.—The following Adverbs, as well as some others, may be conveniently and elegantly rendered into French by a Verb:—

At last ... Cela a **fini** par m'enrager.

Completely ... Cela **acheva** de me faire enrager.

Unwittingly ... Je **m'oubliai** à parler de vous.

Unconsciously ... Elle **s'oubliait** pendant des heures entières à regarder la lune.

Just ... Il **venait** d'arriver.

Nevertheless ... Je n'ai pas **laissé** de lui dire la vérité.

Suddenly ... **Voilà** qu'un matin au petit jour.

Soon ... Il ne **tardera** pas à venir.

About ... Le malade semblait **vouloir** se remettre.

Likely ... Elle semblait **devoir** les détruire.

Merely (only) ... Il **se contenta** de me demander mon âge.

6. **So, So much—Too, too much—Very, very much.** In English, *so*, *too*, and *very* cannot generally stand immediately before a Past Participle. Some word like *much* or *greatly* must come between. This word *much* is never rendered in French: Very *much* excited = **Très** (or **Fort**) *excité*.

So and **So much** are usually rendered (1) by **tant** with Verbs, (2) by **si** with Adjectives and Adverbs, (3) by **tant** with a Participle used adjectively, if you can turn by *who* or *which* in the accusative:

La lettre **tant** espérée (= *qu'on espérait tant*) arriva enfin.—*Theuriet*.

Tant must be used as the connecting word of a subordinate sentence. Note the order of the words:

Il entraît rarement au salon, **tant** était grande sa terreur d'y trouver des visites. —*Gyp*.

7. **Negation.**—No, absolutely, in answering a question = **Non**:

Est-il arrivé? **Non**.

No (Adjective) = **aucun (nul) ... ne: ne ... aucun (nul): ne ... pas (point)**:

Aucun (nul) homme **n'**est parfait.

8. **NOT** = **non, non pas, non plus, non jamais**, to modify any word or words in the sentence, except the Verb in particular. **Non point** is rarely used:

Not that I think him better.
I think *not*.
He lived *not* ingloriously.

Non pas que je le crois meilleur.
Je crois que **non**.
Il vécut **non** sans gloire.

9. **NOT**, modifying the Verb in particular = **ne**, placed before the Verb; but the Verb is now generally followed by the strengthening Particle **pas** or **point**, originally Substantives.

10. **Ne** is still used *alone* in the following cases:—

(a) With the Verbs *cesser, oser, pouvoir* (+ Infinitive), *savoir* (= *pouvoir*), *avoir garde, il importe, plaire* and *tenir* used optatively:

He cannot do it.
God forbid.
Never mind that.

Il **ne** saurait le faire.
A Dieu **ne** plaise.
Qu'à cela **ne** tienne.

(b) After *why* rendered by **que**:

Que ne faites-vous cela ?

- (c) Sometimes after *who* (**qui**), interrogative:

Qui de vous n'a ses défauts?

- (d) Before **que** (dependent interrogative):

Je n'ai que faire de cela.

- (e) Before **que**, meaning *except*, or implying a restriction:

Il ne fait que gronder et jurer.

Note.—**ne ... que** is generally expressed in English by *only* or *but*.

- (f) After **si** in a Conditional Sentence, if changing the condition to the affirmative does not *necessarily* follow a change of the affirmation or the negation of the apodosis:

*Vous n'êtes pas venu hier, si je ne me trompe; but
Si vous n'y allez pas tout de suite, vous ne le verrez pas.*

- (g) In Relative and Consecutive Sentences in the Subjunctive:

Etes-vous si malade que vous ne puissiez y aller?

- (h) In Subordinate Sentences depending on a negative principal:

Il n'y a personne qui ne le voie.

- (j) When the negative modifies any of the following words:—**plus** (Adverb of time), **rien**, **jamais**, **personne**, **aucun**, **nul**, **ni** (not always), **guère**, or any expression of similar import, as **de ma vie**, *when these are in the same sentence*:

*Personne ne devait le savoir.
Je n'ai de ma vie vu chose pareille.
Il n'a guère fait son travail.
Ne le dites à âme qui vive; but
En ceci vous n'avez pas lieu de craindre personne.*

Note also: Il n'y a **pas que** contre la mort qu'on ne peut rien.—*Malot.*

11. Two or more of the above-mentioned words may be found in the same sentence, but only one of them modifies the negative, the others being used in their original affirmative sense:

Je n'ai jamais rien refusé à personne.

Note.—**Aucun** has now seldom its original affirmative force.

D'aucuns (=quelques personnes) vous le diront,

12. Ne omitted.—The strengthening Particles are themselves used as negatives *without ne* when there is no Verb expressed:

Que fait-il? **Rien.**

Qui est venu? **Personne.**

Pas must in this case, however, have a Complement:

pas un; pas du tout; pas de chance.

13. Two negatives are allowable in French:

Je *ne* peux **pas ne pas** l'aimer.

14. Pas and Point.—Differences between **pas** and **point**:—

(a) **Point** is stronger than **pas**. Nothing can be added to the sentence: **Il n'a point d'esprit**; but we can say: **Il n'a pas d'esprit pour sortir d'un tel embarras.**

(b) With **pas** an affirmative answer is expected; with **point** a negative one:

N'avez-vous **pas** été là? (Si.)

N'avez-vous **point** été là? (Non.)

(c) With Adverbs and Numerals use **pas**:

Vous n'en trouverez **pas deux** de votre opinion.

Il n'est **pas si** triste que vous.

(d) **Point** must be used instead of **pas** when there is no Verb, unless there is a Complement to the negative:

Comprenez-vous ces vers? **Point, or Pas du tout.**

Note.—**Sans** peine **ni** travail.

Ni moi **non plus** (either).

Ils ne valent pas les miens **non plus**.

{ Je n'ai plus d'espoir.

{ Je n'ai **pas plus** d'espoir qui lui.

Puis-je **ne pas** y aller?

Ne puis-je **pas** y aller?

CHAPTER XII.—PREPOSITIONS.

The correct use of the Preposition is of great importance, and is very difficult to master.

1. The student of French will notice the wide use of **à** and **de**, particularly the latter. They occur in almost every sentence,

2. **A.**—The Preposition *à* may—

- (a) Represent the English *to* and the Latin *ad*: Il vint *à* moi.
- (b) Represent the Dative case: Il pardonne *à* son ennemi.
- (c) Represent English *from* and Latin *ab*: Prendre quelque chose *à* quelqu'un.
- (d) Form an Adverbial phrase: **A** l'improviste.
- (e) Govern an Infinitive: Il cherche *à* plaire.
- (f) Form Compounds: Bateau *à* vapeur; poudre *à* canon.
- (g) Represent various English Prepositions: **A** (*in*) Paris; *à* (*by*) la livre; *à* (*with*) la barbe blanche; *à* (*at*) table.

3. **De.**—The Preposition *de* may—

- (a) Represent the English *of*, *from*: Il vient *de* Paris.
- (b) Represent the English Possessive: Le livre *de* cet enfant.
- (c) Represent the Genitive case: Il se souvient *de* moi.
- (d) Form compounds: Maison *de* campagne.
- (e) Form the Partitive Article: J'apporte *des* livres.
- (f) Form Adverbial phrases: **D'**habitude; **de** vive voix.
- (g) Represent various English Prepositions: Estimé *de* (*by*) tout le monde; *de* (*in*) nos jours; on m'a traité *de* (*as*) fou; plus *de* (*than*) vingt jours; satisfait *de* (*with*) sa journée; se moquer *de* (*at*) lui; je vous blâme *de* (*for*) la perte, &c.

4. English Prepositions have generally a much wider use and more metaphorical meanings than French ones. In fact it is often difficult to connect these meanings with the original force. The original force of *by*, for instance, was *near to* (= **près de**, **le long de**), but in most cases it will be found that the rendering must be either *par*, *de*, or *à*.

5. Prepositions were originally Adverbs prefixed to the Verb; later on they were separated from the Verb, as in German; and lastly, they were prefixed to the Noun. *Withstand*, *tamper with*, and *come with me* are examples of the three stages. The second form is very common in English, and it is sometimes difficult to say whether the Preposition is more closely connected with the Noun or with the Verb. When connected with the Verb, the expression is equivalent to a Transitive Verb and may be turned into the Passive: *This wine had been tampered with* (falsifié). In French this form is not admissible:

See to the matter.

I see to the other end

Soignez l'affaire.

Je vois jusqu'au fond.

6. English Prepositions are often highly pregnant in meaning. To give the clearness which is required in French, it will

generally be necessary to add something to the English. The following examples will show what is meant:—

She came in *with* a letter, &c.
A painting *of* Gainsborough.
A case *of* much difficulty.

In the words *of* Shakespeare.

A work *of* necessity.
The skies *of* these painters.
An army *under* the Duke.
A letter *in* these terms.
The horse *on* the wall.
This drove him *to* foolish deeds.
This end will be *for* a seat.
From that time, &c.
There were 200 men present, *besides*
women and children.
In fencing he has no equal.
It would be the greatest presumption *in* us.
His speech *for* the prisoner.

He had no eyes *for* the beautiful.

He found somebody *to* listen to him.
His opinion *on* things in general.

He has gone *for* a doctor.

They have been beaten *into* this habit.
Crammed *into* a scholarship.

Importuned *into* compliance.
She talks you *into* her opinions.

He will neither be frightened nor
flattered *out of* his duty.
A painting blackened *out of* all distinctness.

To help him *out of* a pressing emergency.

I shall perhaps be able to laugh him
out of his resolution.
She sings you *to* sleep.

P. frowns *to* me that I am to look
at the clergyman.

Elle entra **tenant** une lettre, &c.

Un tableau **peint** par G.

Un cas **qui** présentait beaucoup de
difficultés, *or* très difficile.

En empruntant les paroles de S.; *or*
Selon les termes mêmes **dont se sert**
S.

Un travail **nécessaire** (urgent).

Les ciels **peints** par ces artistes.

Une armée **commandée** par le Duc.

Une lettre ainsi **conçue**.

Le cheval **dessiné** sur le mur.

Ceci le poussa **à faire** des folies.

Ce bout servira **à faire** un siège.

A partir de ce moment.

Il y avait là 200 hommes **sans**
compter les femmes et les enfants.

En fait d'escrime il n'a pas son pareil.

Ce serait de la plus grande présomp-
tion **de notre part**.

Son plaidoyer **pour la défense** (*en*
faveur) de l'accusé.

Il n'avait pas l'œil **fait pour dis-**
tinguer ce qui était beau.

Il trouva quelqu'un **prêt** à l'écouter.
Les jugements **qu'il porta** sur les
choses en général.

Il est parti **pour chercher** (à la
recherche d') un médecin.

A force d'être battus, ils **ont con-**
tracté cette habitude.

Ayant obtenu une bourse à grands
renforts de préparation.

Vaincu **par des** importunités.

A force de causer elle vous **fait**
adopter ses opinions.

Ni l'intimidation ni la flatterie **ne**
le feront manquer à son devoir.

Un tableau noirci **à tel point qu'on**
n'y pouvait rien distinguer.

L'aider à faire face à un besoin
pressant; *or* **à se tirer d'un grand**
embarras.

Je saurai peut-être en le plaisantant,
le faire renoncer à son dessein.

Elle chante **jusqu'à ce que** vous
vous endormiez.

P. me **fait signe** en fronçant les
sourcils que je dois regarder le
pasteur.

To sleep *off* a headache.

{ Se défaire du mal de tête en dormant; *or*
Chasser le mal de tête par le sommeil.

7. English Prepositions arranged *alphabetically* with Examples and Remarks, containing also examples of those which may be also Adverbs or Conjunctions:

About.

Avez-vous un canif **sur** vous? Inquiet **sur** son compte (*or* à son sujet). **Près de** dix heures. **Vers** (**sur**) les dix heures. **Environ** deux heures. **Autour du** mont. Il a parlé **de** cela. Il n'y a rien de triste **en** lui. Il y a **dans** cette maison quelque chose qui me déplaît. Il est venu **pour** son argent. Une **vingtaine**.

Adverb.—Courir **ça et là**. J'étais **sur le point** de partir. Tous les villages **à l'entour**. Est-il **chez** lui? Il **va et vient**.

Above.

Cela est **au-dessus** (au delà) de mes forces. Suspendez-le **au-dessus** de la cheminée. **Plus d'une** heure. **Par-dessus** tout. **En amont** d'Oxford. Un nuage plane **sur** ma tête (= *over*).

Adverb.—Vous la trouverez **en haut** (là-haut). Le cas **ci-dessus** mentionné.

After.

Après vous. **D'après** nature. **Selon** l'ancienne mode. **Au bout** d'une semaine. **Page sur** page. **De jour en jour**. Il est **plus de** quatre heures. **Après** avoir payé tous les frais (= Tous frais payés).

Adverb, &c.—J'irai **ensuite**. Le lendemain (the day after).

Conjunction.—**Après que**.

Along.

Le long de la rivière.

Among.

Entre nous (*small number or a class*). **Parmi** eux (*large number*). **Chez** les Romains.

Around.

Autour de la fontaine.

At.

Il est **à** son bureau. **En** faute. **En** même temps. **Sur** (la) mer. **Sous** la main. **Dans** ce moment-là. **Après** cela il se retira. Il **y** (= at it) travaille. Ouvrez **par** en haut.

At least = **au** (du) moins. **At once** = **tout de suite**. **At home** = **chez moi**, &c.

Before.

Avant quatre heures (*time*). **Devant** la maison (*place*). **Par devant** le juge (*legal*). **Sous** mes yeux.

Adverb.—Marchez **devant**. Je l'avais **déjà** vu. Quelque jours **avant** (*auparavant*). Si vous étiez venu **plus tôt**. Je ne l'ai jamais vu **jusqu'ici**. Marchez **en avant**. Je ne l'ai **encore** jamais vu.

Conjunction.—**Avant** qu'il soit arrivé.

Behind.

Derrière le mur. **En arrière** d'un bois. Il est **en arrière** (*place*) de ses camarades. Il est **en retard sur** ses camarades (= backward in his studies).

Adverb.—Rester **en arrière**. Laisser **derrière**.

Below.

Sous les remparts, la ville. **Au-dessous** du pont. Ecrivez **au bas** de la page.

Adverb.—Ecrivez **en bas**, **au-dessous**. **Ci-après** vous trouverez, &c. Allez **en bas**. Ici-bas.

Beside(s).

A côté de moi. **Après** de moi. **Excepté** cela. Comme un homme **hors** de lui. **Outre** ces vingt francs. **A part** sa santé, il n'a rien.

Adverb.—D'ailleurs. **De plus**. Il n'a rien d'autre.

Between.

Entre vous et moi. Ils n'avaient que trois francs **à** eux deux. **D'ici** **à** demain.

Beyond.

Au delà de la ville. **Par delà** les monts. **Outre** mesure. Les prix ne montaient pas **au-dessus** de 20 francs. **Au delà** de ses désirs.

Adverb.—**Au delà**, **par delà**, là-bas.

But.

Nous y étions tous **excepté** vous. **Sans** (= *but for*) vous, j'étais un homme mort.

Adverb.—Elle **ne fait que** (*nothing but*) crier. Il **ne mange que** peu. **Seulement** un peu. **Rien qu'un** peu. La chose est **comme** (*all but*) faite. Il **a failli** (= *all but*) me toucher. Il **ne mange guère** (= *but little*).

Conjunction.—Il n'est pas impossible **que** je vienne. Nos désirs sont nombreux, **mais** faciles à satisfaire.

By.

Par, generally, and when used in its proper sense:

Il fut pris **par** des voleurs.

A, to indicate the *general* and *apparent* marks or means by which a person or thing is known:

Je le reconnus **à** sa démarche.

Je le reconnus **à** sa manière de parler.

Par, with the Passive, to denote the agent when express intention is indicated:

Il fut tué **par** un soldat. Il est poursuivi **par** ses ennemis. Cela est tenu **par** un fil.

Avec, with the Passive, to denote the instrument:

Il fut frappé **avec** un bâton. Un criminel est garrotté **avec** une corde **par** le bourreau.

A, with the Passive, to denote the instrument indefinitely:

Il a été tué **à** coups de bâton. Cela ne tient qu'**à** un fil.

De, for both agent and instrument to express what occurs naturally; also figuratively, and especially to express feelings:

Le général est suivi **de** son armée. Il était suivi **de** tous ses amis. Il fut saisi **de** peur. Elle était aimée **de** tout le monde. Il fut tué d'un coup de sabre.

A bâtons rompus. **A** la livre. **A** la nage. **A** son air. Dix heures **à** ma montre. Jour **par** jour. **Par** le train. Finir **par** éclater. **De** nuit. **De** vive voix. Connaître **de** nom. Anglais **de** nationalité. Plus grand **de** trois pouces. **De** beaucoup. Boucher **de** son état. **Près de** moi. **Le long de** la rivière. **Sur** les dix heures. Six pieds **sur** dix. **Vers** la fin du mois. Juger **d'après** son air. **En** voulant faire cela. **D'ici à** (= **avant**) la fin du mois. **D'ici à** demain.

For.

our son roi. Partir **pour** Paris. **Pour** la vie. Il va à Londres **pour** deux jours. **Par** exemple. **Par** amour de vous. Il a souffert **à cause de** sa méchanceté. Je suis responsable **de** votre malheur. Je suis fâché **de** l'avoir fait. Je vous remercie, **de** votre bonté. Il n'a rien mangé **de** trois jours. Servir **de** matelas. **De** crainte de se tromper. **A** moitié prix. Quant **à** moi. C'est **à** vous d'obéir. Du bois **à** brûler. Mot **à** mot. **Pendant** des années. Echanger sa montre **contre** un habit. Regarder **comme** perdu. **Malgré** toute sa richesse. **Depuis** des années. J'y vécu (*for*) vingt ans. Il y a dix ans que je suis à Londres. Affection **envers** la patrie.

Conjunction.—Partez, **car** il est tard. C'est trop cher **pour** que j'y pense.

From.

De Paris à Lyon. De ma part. Nouvelles de ma sœur. Voilà des drapeaux pris **sur** l'ennemi. Prendre une ville à l'ennemi. Cueillir les fruits **sur** cet arbre. Dessiner **d'après** nature. **D'après** ce qu'il m'a dit. Il l'a fait **par** stupidité. Depuis (à partir de) ce moment-là. Dès ce jour-là. Sauter à bas du lit. Tomber du haut du mur. Il l'a fait **par** amour de vous. Prenez **dans** le tas. De derrière. De jour en jour. Il m'empêche de voir. Cela vient de sa vanité.

In.

A, with names of places, towns, villages, &c., but not necessarily expressing place inside:

A Londres. **A** la ville. **A** la campagne. **A** la prison.

En, with countries, provinces, and large islands; and with places, in a vague, indeterminate sense:

En Suisse. **En** Corse. **En** ville. **En** prison. **En** mouvement.

N.B.—**En** is rarely used with the Article. **En la** and **en l'** (*m.* or *f.*) are found in certain expressions:

En l'honneur. **En** l'espèce. **En** la dite maison.

En le is *never* found.

Dans, with places in a definite, determinate sense:

Il demeure **dans** Londres. **Dans** la maison.

Note.—**Dans** six jours = Some time within six days.

En six jours = In the space of six days.

A (somewhere in) Londres: **Dans** (in the heart of) Londres.

Au printemps. **En** été. **En** (dans l') automne. **En** hiver. **Dans** l'hiver de 1896. **A** mon avis. La plus belle maison de la ville. Pauvre d'esprit. De cette manière. De nos jours. De son vivant. Sous le règne de Henri IV. Sous ce rapport. Par ce temps. Par douzaines. Un sur mille. **En** or. Suivant toutes les apparences (*likelihood*).

Near.

Près de la gare. Asseyez-vous auprès de moi.

Adverb.—Il demeure tout près. Vu de près. Venir de près.

Il faillit tomber = He was near falling.

Of.

La maison de mon père. Banc de fer. D'une bonne famille. Morceau de fromage. Guérir de cette maladie. Faites-vous cela par nécessité? C'est bien à vous de me venir en aide. Un de mes amis. Un ami à moi. C'est aimable à vous. Ceux d'entre nous qui, &c. Il est en âge de le faire. Maître ès (= en les) arts.

Off.

Adverb off.—Le voir **partir**. Le tenir à **distance**. A dix milles d'ici.
Otez-vous **de** cette chaise. Allez-vous-**en** (= *Be off*). Chapeaux **bas**.

On.

Sur le lit. **Sur** ma parole. A (**lors de**) son arrivée. Jeter à terre.
Au doigt. **A** cheval. A condition que. **Au** contraire. **De** l'Usure.
Etre de service. **De** ce côté. **De** sa part. Jouer **de** la flûte. **En** main. **En** voyage. **En** feu. **En** arrivant. Arrivé à (= on reaching).
Par une belle nuit. Tomber **par** terre. **Pour** affaires. Venir (*on*) un vendredi. **Comme** je revenais. **Au** reçu de cette lettre. **Sous** peine de mort.

Adverb.—Mettez-le **dessus**. Allez **en** avant. L'année était bien avancée. **En** avant! Bien **avant** dans la nuit.

Out of.

Hors de la maison. **Hors d'haleine**. Regarder **par** la fenêtre. Jetez-le **par** la fenêtre. **Par** méchanceté. **Par** peur. **Par** égard pour vous. **A l'abri de** l'orage. Se tirer **de** cette affaire. **Etre sans** place. Boire **dans** un verre. **Sur** 100 hommes, il en est revenu dix. **Passé de** mode. **Loin des** yeux, **loin du** cœur. **Outre** mesure. Boire à **même** la bouteille.

N.B.—Many English expressions, such as *out of heart*, can be translated in French by a Participle: *Out of print* = **épuisé**; *out of heart* = **découragé**.

Over.

Sauter **par-dessus** le mur. Une volée d'oiseaux **au-dessus de** nous. Planer **sur** la terre. Régner **sur** cette terre. **Par** monts et **par** vaux. Demeurer **de l'autre côté de** la rivière. **Par delà** les collines. **Au delà** d'un mois. Il avait **plus de** six francs. **Par-dessus** les oreilles. **Pendant** la nuit.

Through.

Obtenir **par** lui. **Par** intérêt. Passer **par** les rues de Paris. Aller à **travers** bois. Passer à **travers** le bois. Un coup de sabre **au travers** du corps. Regardez à **travers** cette loupe. **Par suite de** la violence de la tempête. A **cause de** son ignorance. **En** restant trop longtemps. **Par** la fenêtre.

Adverb.—Percer **de part en part**. Passer à **travers**. Aller **jusqu'au bout**. Faire enregistrer ses bagages **directement** jusqu'à Paris. Etre mouillé **jusqu'aux os**.

Till.

Jusqu'à nouvel avis. D'ici à demain. De 10 à 5 heures. Remettre à la semaine prochaine. Je n'irai pas **avant** demain.

Conjunction.—**Jusqu'à** ce qu'il vienne. Attendez qu'il vienne. Je n'irai pas **avant** qu'il vienne.

To (into).

Allez à la porte. Allez **au** Portugal. Aller **en** Espagne. Allez à Londres. Tourner à droite. En proie à la peur. Allez **au** lit. Mettez-vous **dans** votre lit. Changer **en** pierre. De jour **en** jour. La route **de** Paris. Médecin **de** la reine. Ebranlé **jusque dans** ses fondements. Tourner **vers** l'est. Brave **jusqu'à** l'excès. Dix **contre** un. Lever les yeux **vers** le ciel. Prendre **pour** femme. Charitable **envers** les pauvres. Ambassadeur **auprès** du roi d'Espagne. Un ange **auprès** de lui (=compared to). Libre accès **auprès** de la reine. Appeler l'attention **sur** cela. **Chez** le marchand. Une aversion **pour** lui. Avocat **près** la cour. Ce cadeau n'est rien **au prix** de celui qu'il m'a donné. **Sur** commande.

Towards.

Vers (physical relation): **Vers** le milieu d'août.

Envers (moral relation): Nous sommes injustes **envers** lui.

Under.

Sous mon parapluie. **Dans** ces circonstances. J'étais **dans** la nécessité de le faire. Je l'ai pris **par-dessous** le bras. Il est sorti de **sous** la table. **Au-dessous** de deux cents. **En** pareille circonstance. Voir (*under*) le mot 'Banc'. (**A**) **moins de** deux milles d'ici. **En** discussion. Ces expressions sont données **au** mot 'Faire'. Ils **relèvent du** capitaine de ce vaisseau. **En** date du 22 juin. **A** la faveur de. **Soumis** à l'autorité. Lui seul **après** Dieu peut vous sauver.

With.

Avec, to express the idea of accompanying:

Venez **avec** nous. Je le ferai **avec** plaisir.

Avec, to express an *extraneous* or an *unusual* instrument:

On le frappa **avec** un bâton. Il l'a mesuré **avec** une canne. Il gesticulait **avec** sa canne.

A and **de**, to express the *usual* instrument, or to express manner, or to describe:

On pêche **à** la ligne. Ils se sont battus **à** l'épée. Nous les avons reçus **à** bras ouverts. Chassez-le **à** coups de bâton. Il gesticulait **d'une** main. Il frappa **du** pied la terre (cf. Il frappa un chien **avec** le pied). **De** tout mon cœur. Remplir **de** paille. **A** haute voix. Tué **d'un** coup d'épée.

Note also:—Content **de** son affaire. L'enfant **au** long nez. (*With*) Les larmes aux yeux. **Chez** les Américains. Avoir de l'influence **auprès** de lui. Lutter **contre** lui. Le cas **de** mon frère. **A** ces mots. **En** vue de trouver un hôtel. **Malgré** toute cette épargne ils ne prospèrent pas. Bifteck **aux** pommes de terre.

Within.

A la portée d'un boulet de canon. Dire à un mètre **près**. **Dans** cette enceinte. **Dans un délai de** trois jours. **En dedans de** la maison. **En deça des** frontières. **A la portée de** l'intelligence. **En moins** d'un an.

Adverb.—**En dedans**. Chez soi. **A l'intérieur**. **Dans l'âme**.

Without.

En dehors de la ville. **Sans** peur. **Sans** souliers.

Conjunction.—**Sans que**. **A moins que**.

Adverb.—**En dehors**. **Au dehors**. **A l'extérieur**.

PART II.

VIVA-VOCE EXERCISES

ON THE CHOICE OF WORDS, SYNONYMS, &c.

(See Chapter I. 8.)

Note.—In a few cases, the French words to be used are given in parenthesis. The phrases and sentences have been selected so as to make it generally necessary to use a different French word for each case. In order to include some important French synonyms under the same word, the English is sometimes used loosely, as when, for example, *dangerous* is used to include *perilous* and *pernicious*.

A dash (—) in all cases signifies the repetition of the italicised word in the preceding phrase.

A.

Will you *accompany* your sister to the ball? The prisoners were *accompanied* by two police officers.

To *acknowledge* a mistake; — one's relations; — a letter.

Almost all the *acts* of this man are — of charity (*acte, action*).

The *action* lasted an hour. Bring an *action* against him.

My city *address*; of pleasing —; to pay one's —*es*.

An *adjacent* angle; — ground; — room.

The iron *age*; of a certain —; to be of —; the infirmities of —.

You must *allow* for the difference of age. I was *allowed* ten shillings a week. You *allow* him too much latitude. I must *allow* I am in the wrong. *Allow* me, madam. You do not *allow* for his infirmities.

An *amusing* piece; — man; — book.

He believes his *ancestors* came from France. Who serves his country well, has no need of *ancestors*.

You *appear* sad. You — not to understand. None of the witnesses *appeared*. The enemy suddenly —. A ghost — to him. God — to Moses. Day — at length.

A sudden *appearance*; a pleasing —; her first —; to trust to —s.

The left *arm*; Greek —s; family —s.

To *arrange* a dispute; — papers; — to meet a person.

To *ask* an opinion; — pardon; — a favour; — a passer-by; — a question.

To *attend* a meeting; — a patient; — to business; — lectures.

A graceful *attitude*; an improper —; a sullen —.

Attractive power; — work; — manner; — person.

To *avoid* an oath; — a difficulty; — a trap; — study.
(*Eluder, éviter, fuir, esquiver.*)

B.

The *back* of a chair; — of a house; — of the hand; — of a person; — of a book.

Lead *ball*; india-rubber —; ivory —; snow —; bread —; cannon —; eye —; cotton —.

His house stands on the right *bank* of the Thames. This tribe inhabits the *banks* of the Ganges. He stood on the *bank* of the canal.

Window *bar*; — of a public-house; the glory of the —; a — to progress.

To *beat* a dog; — a child; — a retreat.

The *beginning* of a reign; — of a speech; — of a campaign; — of a session.

To *bend* the knee; — the reed; — the bow; — his will.

Stick no *bills*. The *bill* will pass. I will take a *bill* at three months' date. What is the amount of your *bill*? Show me the *bill* of fare. Waiter, bring the *bill*.

Hard *bones*; fossil —; dry —; fish —.

Box for letters; — of a carriage; — at the theatre; the traveller's —; horse —; money —.

To *break* a rule; — a divine law; — an oath; — a tooth; — one's head; — a watch; — a branch; — bread; — the news; — a fall; — a journey; — the ice; — one's heart; — a glass; — an alliance.

Bring your letter to the post. *Bring* your horse to the stable. *Bring* your children next time. *Bring* me your book. *Bring* me word.

A *broad* road; in — day; a — accent.

Brown bread; — paper; — sugar; — cloth.

To *burst* a boiler; — into tears; — out laughing; — a blood-vessel.

A *burst* of laughter; — of eloquence; — of applause; — of passion; — of tears.

C.

Call the station-master. He *called* me a rogue. This train will *call* at Canterbury. I wish to *call* at the vicarage. I *call* that insolent. What is this *called* in English? *Call* me at five o'clock.

To *cancel* a bet; — a lease; — a word. (*Resilier, biffer, annuler.*)

One *cannot* serve two masters. One *cannot* be in two places at the same time.

Capricious fortune; a — taste; — child.

The *cares* of the household; — of life; — of state. We have many —. Take *care* not to fall. Take *care* of your watch.

He won his *case*. In that *case* I have nothing to say. I have had new *cases* made for my watch and spectacles, and my jewel-*case* mended. Give me a *case* of that kind. He is in a pitiable *case*.

To *catch* a butterfly; — a pike; — a disease; — fire.

To *cause* sorrow; — a misfortune; — one to fall.

A *celebrated* case; — brigand; — wine; the — Byron; — Prince of Condé.

To *change* a bank note; — one thing for another; — everything into gold; — peasants into frogs.

Change of dress; — of five pounds; — of the moon.

A *changeable* colour; — form; — weather.

The *character* of a servant; — of your neighbour; of inferior —; what a —! the —s of a play; Gothic —s.

To *charge* the enemy; — five shillings; — a duty; — with theft; — to one's account.

An extraordinary *claim*; to sell one's —s; to lay —; to put in a —.

The *cleaning* of the streets; — of clothes; — of drains; — of boots. (*Cirage, nettoyage, dégraissage, curage.*)

A *clear* style; — proof; — day; — way.

Clearness of style; — of ideas; — of water; — of outline.

Cleverness of hand; — of fingers; — of a lawyer. (*Dextérité, habileté, adresse.*)

A *close* room; — weather; — attention; — person.

A storm *cloud*; a high —; a luminous —; — of dust; — of locusts; — of sorrow. He praises her to the *clouds*.

Coarse linen; — manners; — sugar.

A *coat* of drugget; — of colour; — of arms; a sleek —.

The *coldness* of marble; — of winter; — of a friend.

The *collar* of a coat; — of a shirt; — of a dog.

A *collection* of poems; — of pictures; — of roughs; — for the church.

To *come from* a principle; — the Greek; — God; — Paris. (*Venir, émaner, découler, dériver.*)

To *commit* a crime; — to the flames; — the accused; — one's self; — suicide.

A *common* wish; — scoundrel; — daisy; — soldier.

He has *company* to-night. He is fond of *company*. This actor is a member of our *company*. They go a great deal into *company*. The North Eastern Railway *Company* has refused the demands of its men.

A *complete* suit; — submission; — tranquillity.

I have the greatest *concern* for your success. Your illness has given me the deepest *concern*. That is your *concern*. This *concern* is a failure.

To *confess* a fault; — one's sins; — a penitent.

His *connexions* are wealthy. There is no *connexion* between these two facts. The doctor has now a good *connexion*.

To *conquer* a nation; — an obstacle; — pride; — an enemy; — fortune; — a horse.

The *consent* of the king; — of the parties; — of a superior. (*Consentement, autorisation, permission.*)

We will take your request into *consideration*. He would do it for a *consideration*. She has no *consideration* for the feelings of others. The *consideration* of this question will require time. On further *consideration*, I beg to refuse your offer.

To *contain* twenty persons; — one's feelings; — every information. (*Renfermer, réprimer, retenir, contenir.*)

To *contract* a debt; — the brows; — to do something.

The minister had a long *conversation* with the ambassador, but nothing was decided. After dinner, *conversation* became general.

It is *cool*. The tea is *cool*. He is *cool*. That is *cool*.

I have bought twenty *copies*. It is only a *copy*. Imitate your *copy*. Make a fair *copy*. Bring me a *copy* of the *Times*. *Copy* this music for me. I cannot, but I could *copy* letters.

Correct ideas; — behaviour; — pronunciation.

The *cost* of a house; — of a journey; — of an exploit. To my *cost*. I fear the *cost*.

A *costly* book; — journey; — furniture; — gem.

Maine is a very fertile *country*. Switzerland is a delightful *country*. I love my *country*. I prefer the *country* to the town.

Course of a river; — of life; — of a ball; — of lectures; — of bricks; in due —; to pursue a —.

Cover of a letter; — of a dish; — of a table; — of a bed; — of a saucepan; — of a chair.

Under cover of darkness; — of the guns; — of friendship.

Coward = *lâche*, *poltron*. A soldier who trembles before the battle is a —; if he runs away during the engagement he is a —.

A *crack* in the wood; — in a glass; — in the ground; — of a whip; a loud —; to — a joke; — a nut.

A *crooked* line; — tree; — road; — leg; — nose. (*Tortu, tors, tortueux, crochu, courbe*.)

To *cross* the Alps; — a river; — the threshold.

A *crust* of pie; — of bread; the — of the earth.

A remarkable *cure*; a miraculous —; an efficacious —. To *cure* a disease; — bacon; — a bad habit.

D.

The cattle have done much *damage* in the garden. What *damage* would this do to his good name? I got £200 *damages*. The ship is insured against fire and *damages*.

He is in *danger* of losing his life. Do not leave me in this *danger*.

A *dangerous* reef; — leap; — example.

A *dark* night; — passage; — colour; — lantern; — complexion; — designs; — thoughts. To keep in the —. It is —.

I see him every *day*. Do you work all *day*? The *days* are now cold. We enjoy the first *days* of spring. Have you spent a pleasant *day*? What is meant by a sidereal *day*?

A *dead* shot; — weight; — loss; — silence; — language; — dog; — march; — calm; — sound; — wall; — certainty.

The *decline* of an empire; — of day; — of the moon; — of prices.

The *deeds* of a scoundrel; — of one's ancestors; — of a property; — of succession.

A sanguinary *defeat*; a shameful —; the — of a bill.

A *defect* of mind; — of body; — of style; — of memory; — in a precious stone.

To *defraud* the customs; — one's creditors. (*Frustrer, frauder.*)
 The *degeneration* of an individual; — of a tribe; — of the tissues.

This will brook no *delay*. He always *delays* to the last minute. The law has many *delays*. He has *delayed* me. That will *delay* the ceremony. Why have you *delayed* so long? Do not *delay* to send me the book.

To *deny* God; — the accusation; — a pleasure.

The *depth* of a cellar; — of winter; — of misery; — of the snow; — of the embroidery.

To *derive* pleasure; — advantage; — a word.

To *describe* a country; — a character; — a circle.

Gladstone was a *deserter* from the Tory ranks. The *deserters* during the military manœuvres numbered six. The *desertion* of the allies, added to the *desertion* of many soldiers, caused great consternation.

A *despotic* power; — king.

Blind *destiny*; an unhappy —; an uncertain —.

The *dialect* of Gascony is sometimes more easily understood than the *dialect* of Paris.

To *die* of jealousy; — a violent death; — of hunger.

An insoluble *difficulty*; an unsurmountable —; an inextricable —. (*Difficulté, embarras, obstacle.*)

To *direct* a letter; — the traveller; — the attention; — one to do something.

To *discharge* a gun; — a servant; — a debt; — a duty.

He has *discovered* a new planet. I soon *discovered* the way to silence him.

A religious *discussion*; a scientific —; a violent —; a lively —. (*Discussion, controverse, dispute.*)

The army *disperses*; the fog —.

A *distant* view; — person; — country; — relation.

To *distinguish* the true from the false; — wheat from barley.

To *distribute* property; — alms; — a legacy. (*Distribuer, dispenser, répartir.*)

I *distrust* him entirely. He *distrusts* himself.

To *divide* a circle; — the spoil; — the sheep from the goats.

This wine *does* me good. This meat is well *done*. He has *done* me. Have you *done*? That will *do*. Can you make this *do*? It will *do* for me very well. I am *done* for. I can *do* without it. *Do* come and see me to-morrow. I *do* not think I can. I can *do* with two more. Is your new clerk likely to *do*? What *do*' you mean? He will have nothing to *do* with

it. I have *done* with gambling. Have you *done* with my book? He is *doing* very well. You look ill.—*Do'* I? I feel ill; *do* you'? I *did'* call on him, but he would not see me. What is to be *done*? He *did* me out of a sovereign. You know him as well as I *do*. I *do'* think it is unjust. I am completely *done* up. Is your parcel *done* up? I will give you ten shillings for it.—*Done!*

The *door* of a house; — of a church; — of a carriage.

A *doubtful* future; — honesty; — weather.

To *draw* water; — a tooth; — a line; — a cork; — a distinction; — a house; — tea; — a sword; — beer; — lots.

To *drive* a nail; — a trade; — a carriage; — a bargain; — from a place; — mad.

To *drop* a remark; — a pen; — the notion; — a curtsy; — a line; — a letter into the box; — an acquaintance.

The horse is *dry*. My well is —. The soil is —.

A *dull* razor; — companion; — pupil; — work; — weather; — fire.

E.

He turns a deaf *ear* to everything. She has a quick *ear*.

Early dawn; an — workman; — spring; — fruit.

An *earnest* worker; — attempt; — request; — money; an — of future happiness; to speak in —; to play in —.

An *economical* housewife; — dish.

The *edge* of the sword; — of the abyss; —s of a book.

The *end* of a fight; — of a lawsuit; — of a rope; — of a room; — of one's finger; — of his plan; — of the year; a tragic — (death); a sudden —; a heroic —.

A fatal *ending*; a comic —; a sad —.

To *engage* a seat; — a servant; — the attention; — to do it; — for a dance; — in business; — the enemy. To be *engaged* (to be married).

An *enlightened* century; — man; — being.

The miser has never *enough* money. The spendthrift has never *enough*.

To *enter* a room; — the army; — one's name; — an action; — the sum to my account.

To *entertain* guests; — an audience; — an opinion; — a hope; — the idea; — a new plan.

Death *makes* all men *equal*. He has *made* all the shares *equal*.

An *even* temper; — course; — table; — number; — money.

It is impossible *even* to mention it. We are *even*. It is *even* with the water. Make it very *even*.

A summer *evening*; a winter —; a pleasant —; the — of life.

To *examine* a trunk; — a witness; — a school-boy.

The provisions *are exhausted*; the springs —.

To *exhibit* goods; — a picture; — bad temper.

An *exhibition* of pictures; — of £80; a sad —.

I *expect* you before Easter. I did not *expect* to see him.

My *expenses* generally amount to 5 guineas a week. Who has paid the wedding *expenses*? He does so at the *expense* of his health.

The *explanation* of a text; — of a law.

The *extension* of a lease; — of a street; — of commerce.

Extravagant prices; — habits; — ideas; — conduct; an — woman.

F.

He is washing his *face*. Don't make *faces* at me. What a handsome *face*! I have not the *face* to do it. He shut the door in my *face*. On the *face* of the precipice. On the *face* of the waters. He did it before my *face*. He puts a good *face* on the matter. The south *face* of the building requires repairs. I have set my *face* against it. He laughs in my *face*. *Face* the danger. I was *facing* the clergyman.

The *failure* of his plans; — of his health; — of a firm; — of a play; — of provisions; — of strength.

A sudden *faint*; a deep —. (*Défaillance, évanouissement.*)

A *fair* bargain; — wind; — question; — copy; — girl; — decision; — demand (for); — skin; the — sex; — play; — words; — offer; — means; — warning.

The price *fell*; the barometer —; the horse —; my son —; the soldier — (in battle); his countenance —. To *fall* on one's prey; — on the enemy.

A *fast* friend; — colour; — train; — knot; — sleep; — young man. To walk —; to hold —.

A *fatal* moment; — omen; — mistake.

He enjoys the king's *favour*. Do me the *favour* of speaking to him about it. I shall never forget his *favours*.

The *fear* of God; — of bad news; — of ghosts.

To *feed* a town; — a family; — cattle. My horse *feeds* well.

To *feel* uneasy; — a disagreeable smell; — the pulse; — one's way.

He gives way to his *feelings*. His hearing and *feeling* are defective. You do not express your real *feeling* in this matter. He shows much *feeling* in such circumstances. His *feeling* towards you is not friendly. I had a strong fellow-*feeling* for him. A strange *feeling* came over me.

My dear *fellow*, the *fellow* you speak of is a *fellow*-student and *fellow*-townsman of mine; he is a *fellow* of his college, and a *fellow* of the Royal Society, and you should show more *fellow*-feeling for a *fellow*-creature and a *fellow*-countryman. He has been my *fellow*-traveller here, and is a good *fellow*; not a good-for-nothing *fellow*, as you seem to think. It would be difficult to find his *fellow*. This old *fellow* was a school-*fellow* of mine; he is a queer *fellow*.

To *fight* a duel; — for country; — a battle; — one's way; — for life.

A high *figure*; an elegant —; a geometrical —; a sorry —; an awkward —.

To *fill* a ditch; — a bottle; — space; — a position.

Fine linen; — thread; — gold; a — building; — distinction; — lady; — crop; — taste.

To *finish* a sleep; — a sum; — a picture; — a discussion; — one's days; — a lawsuit; — a phrase.

A *fit* of fever; — of gout; — of anger; — of indigestion; — of the imagination; to have a —; a nervous —; the — of a coat. The window *fits*; the dress —; the shoe — well. To *fit* the lid to the box; — one's self for something; to be — for a situation; — for eating; — for nothing.

A *flat* country; — note; — nose; — beer; — contradiction; — colour; — surface; — taste; — sound; — refusal; — denial.

The *flight* of an army; — of the imagination; — of a bird; a — of arrows; — of steps.

Wholesome *food*; solid —; the — of worms.

The *foot* of the page; — of the monument; at — of the table.

Form of government; — of oath; — of expression; — of law. To *form* a plan; — a pleasure-party.

A young boy should not be so *forward*. He is *forward* for his age. The trees are very *forward*. He has *forwarded* my letter. He will *forward* my interests.

Foul winds; — weather; — air; — action; — slander; — murder; — language; — transaction; — roads; — play.

Free behaviour; a — pass; — town; — goods; — lecture; — life; — manner; carriage —.

Fresh water; — flowers; — news; a — coat; — horse.

A *full* cup; — house; — omnibus; — mile; — day; — sleeve; — moon; — dress; — pay; the — price; — of a subject; — of grief; — of hope; in — bloom; — swing; — view; — uniform; at — speed; — liberty.

G.

He is *gathering* information. We are *gathering* strawberries. Are you *gathering* strength? They were *gathering* stones. I *gather* as much from what you say. From what I could *gather*, he is in bad health. The clouds are *gathering*. A crowd was *gathering* on the market-place. She was *gathering* the sleeves. The wound was *gathering*.

He is a *gentleman*, although now obliged to do menial work. His conduct shows that he is a *gentleman*. He made a large fortune as a butcher, and is now a *gentleman*. I hardly recognized him, he looks like a *gentleman*. I can trust him, he is a *gentleman*. A *gentleman* does not put his knife into his mouth. This *gentleman* has told me a good story. Show the *gentleman* out. That *gentleman* told me so. A young *gentleman* has called to see you.

To *get* the weapons *ready*; — the seats; — a speech.

The *gifts* of nature are precious. I received many *gifts* on New-Year's Day. He placed his *gift* on the altar. He has the *gift* of speech.

To *give* a slap in the face; — a blow with the fist; — thanks to God; — notice; — ear. *Give* my love to S.

At what time do you *go* to your office? It is four o'clock, I must *go*. He can *go* 15 miles an hour.

A *good* boy; — bargain; — coin; — meal; — argument; — reason; — article; — watch; — people. *Good* and evil are relative terms. The *good* will receive their reward. He is no *good*. What *good* will you obtain by this? He has gone to Paris for *good*. It is too *good* to be true. Be so *good* as to tell me the way to Dover. This will do you *good*. He arrived in *good* time. What is the *good* of saying so? This firm's *goods* are very superior. The removal of our *goods* cost us a *good* deal.

To *grant* a request; — a privilege; — a favour. (*Concéder, octroyer, accorder.*)

A *grave* bearing; — proposal; — question.

A *great* length; — size; — cold; — pleasure; — quantity; the — aim.

To *grind* a knife; — corn; — one's teeth; — colours; — to powder; — the people. (*Grincer, moudre, broyer, repasser, aiguïser, écraser, réduire.*)

Marshy *ground*; firm —; English —; a golden —; a reasonable —; an enclosed —; no — for believing.

He *grows* asparagus. She *grows* careless. The tree *grows* well. Your son *grows* fast. The tea *grows* cold. These seeds will not *grow*. His business will *grow*.

To *guide* troops; — a traveller; — a flock.

Guilty negligence; — passion; — conscience.

H.

I am washing my *hands*. The minute *hand* is broken. He writes a good *hand*. I have engaged three *hands* for the work. It is on the left *hand*. On the other *hand*, it is useless. I see the *hand* of God in it. Will you take a *hand* at whist? I had a very bad *hand*; there were no trumps. He has had a *hand* in the business. All *hands* on deck! Give me a *hand*. He was brought up by *hand*. He has got his *hand* in. I am a good *hand* at gardening. He does things with a high *hand*. You will be my right *hand*. I have no cash in *hand*. Your letter has come to *hand*. I have put the shoes in *hand*. He has several relations on his *hands*. He can put his *hand* to anything. They live from *hand* to mouth. Lay violent *hands* on no man. The time is at *hand*. You may expect no mercy at his *hands*. We have much work on *hands*. He is now in bad *hands*. He is never at *hand*.

To *hang* (up) a flag; — a pot-hook; — a candelabra; — a murderer; — one's head; — fire; — a picture.

Hard meat; — bread; — problem; — digestion; — breathing; — winter; — frost.

A *hasty* flight; — temper; — sketch; — decision. (*Irréfléchi, fait à la hâte, emporté, précipité.*)

The *head* of a man; — of a discourse; — of a table; — of a bed; — of a department; — of a river; — of a ship; — of an arrow; — of an axe; — of a walking-stick; — of a wild boar; — of a stag; — of the stairs; twenty — of game; — on beer.

A *heap* of water; — of ashes; — of wood; — of apples.

Hear what I have to say. I cannot *hear* what you say, I am deaf. He has not *heard* from his sister. I have not *heard* of him for some time. I have *heard* he has gone. She won't

hear of it. She has *heard* of a servant. *Hear* me my lesson. I have never *heard* of such a thing. He pretends not to *hear*.

A *heart*y laugh; — meal; — man; — welcome.

A *heavy* wit; — yoke; — burden; — fall; — task; — sea; — fire; — joke; — expenses; — eyes; — debts.

The *height* of a house; — of folly; — of the season; — of summer; — of an illness; of medium —.

To *help* with one's credit; — with one's purse (*appuyer, secourir*). *Help* me to carry this box. Do not refuse to *help* the poor. We could not *help* him in time and he was drowned. I cannot *help* it. *Help* him to some sugar.

To *hide* one's age; — one's thoughts; — one's hatred; — a treasure; — a fault.

A *high* mountain; — plateau; — priest; — price; — storm; — spirit; — wind; — game; — time; — pulse; — play; — altar; — day; — life; in — terms; in — spirits.

A *hollow* tree; — friendship; — cheeks; — sound; — pretence.

My *hopes* are shattered. *Hope* never leaves us. What he says gives me *hope*.

Hatfield House. *Grosvenor House*, London. I have bought a *house*. The *House* of Lords. There was a full *house*.

To *hurry*; — anyone; — matters.

I.

A foreign *idiom*; a national —; a curious —.

An *idle* word; — life; — boy; — effort; — moments; — tale.

The failure of this company has left many men in *idleness*. He spends his life in complete *idleness*. His so-called work is merely *idleness*.

A slight *illness*; a serious —.

It was a monk who *imagined* this method. She always *imagines* she is ill.

An *impetuous* steed; — torrent; — speech; — character. (*Fougueux, véhément, impétueux, violent*.)

An *impossible* solution; — request.

His health *is improving*; this boy —; this wine —; electric lighting —. (*Se perfectionner, s'avancer, s'amender, se bonifier, s'améliorer*.)

Our house was *inaccessible* owing to the floods. This mountain was considered *inaccessible*.

The *inclination* of the head; — of the ground.

He inherited an *income* of £5000. By hard work he makes a very good *income*.

To *increase* one's riches; — one's lands; — a number; — one's boundaries. (*Agrandir, augmenter, accroître, étendre.*)

To *incur* expenses; — dangers; — hatred.

You are *indeed* in great difficulties. I have not *indeed* the means to help you.

An *indelible* ink; — souvenir.

To *indulge* one's self; — a dream; — in wine; — a child; — one's desires.

You have *injured* your health. This hailstorm has *injured* the crops. You have maliciously *injured* him. What *injury* have I done you? The doctor found an *injury* on his left arm. This cloth is liable to be *injured* by rain.

The Queen has *invested* him with the Order of the Garter. He was *invested* with supreme power. The city was *invested* by the consular troops. He has *invested* money in railways.

To *issue* tickets; — notes; — orders; — books. The *issue* of an interview.

J.

The crown *jewels*; this lady's —; the — of a watch; a *jewel* of a watch.

To *join* a party; — two things; — two roads; — a regiment. The farms *join*. They *joined* in order to ruin me.

Eternal *joy*; perfect —; ephemeral —; worldly —. (*Félicité, plaisir, joie, béatitude.*)

K.

A *keen* appetite; — blade; — fellow; — wind; — hunter; — frost; — air.

To *keep* a vow; — a promise; — an oath; — the fast; — an engagement; — one's breath; — the peace; — pace; — one's own property; — other people's property; — an eye on one's servants; — an eye on the children. *Keep* that for my sake. By what right do you *keep* my money? He *keeps* a carriage and pair. They are *keeping* their silver wedding. He cannot *keep* order. He *kept* me long.

The *keeper* of the seals; a — of sheep; — of the museum; — of a monument. (*Conservateur, gardeur, garde, gardien.*)

To *know* mathematics; — one's lesson; — one by something.

Extensive *knowledge*; elementary —; profound —; useful —. (*Savoir, connaissances, notions, science.*)

L.

The *language* of the passions; — of Shakspeare; — of Billingsgate. Such *language* does not become one who speaks the French *language* so fluently.

It is *late*; he is —; the — Archbishop; — asparagus; — Professor of Divinity; the — *st* news; Smith & Co., — Jones & Co.; — flowers; the — Home Secretary; of — years; the — Cabinet; a — hour.

To *lay* a wager; — a trap; — the cloth; — an egg; — the dust; — odds; — a carpet; — the foundation-stone; — taxes; — the facts before anyone; — the blame; — a ghost.

To *lead* a horse; — a life; — an army; — the way; — to gambling; — to think.

The *leg* of a man; — of a fowl; — of a bird; — of a chair; — of mutton.

To *let go* a bird; — a prisoner; — one's hold.

The *liberation* of a slave; — of a prisoner; — of a soldier. (*Affranchissement, libération, élargissement.*)

The *light* of the sun; — of the moon; — of a lamp; — of the eye. To look at it in another —; to bring a —; to be in one's —; to give one a —. A *light* colour; — weight; — complexion; — burden; — room; — disposition.

They *live* on rice. I shall do so as long as I *live*. Where do you *live* now? He *lives* by his pen. He *lives* in a garret. We *live* in the country in summer. We *live* on the first floor. I *live* in Opera Street. You *live* too far away.

This took place while he was *living*. He likes good *living*. I shall present him with a *living*. He gets his *living* by selling boot-laces. *Living* costs too much here. His style of *living* does not suit me. He cannot pay for the *living* of so many persons.

The cart is over-loaded. He was *loaded* with reproaches. She was *loaded* with praises.

The *lock* of hair; — of a door; — of a gun; — of a canal.

A martial *look*; a hang-dog —; an intelligent —; an angry —; a well-to-do —.

A *loose* dress; — style; — knot; — dog; — tooth; — band; — pivot; — morals.

Tender *love*; strong —; maternal —; — of money (*tendresse, affection, amitié, amour, désir*). To make *love* to.

M.

To *make* an experiment; — clothes; — cloth; — bread; — a pen; — an appointment.

To *make up* a deficiency; — one's mind; — the dozen; — a quarrel; — a prescription; — a story; — a dress; — a match. To *make it up*.

No *man* can serve two masters. Stop that *man*. My tailor employs twenty *men*. There are 100 *men* employed in these railway works. The baker's *man* has come. The muffin *man* has just passed. I have sent my *man* to fetch it. Be a *man*. He is a Sheffield *man*. He is a sporting *man*. A dead *man* tells no tales. He is a brave *man*. He is a musical *man*. They are *man* and wife. The boatman has not yet arrived.

To *manage* a business; — a matter; — a house; — a horse; — a lathe; — an interview.

The *manager* of a bank; — of a theatre; — of a business house; — of a household; — of funds.

His *manners* are disagreeable. He is studying the *manners* and customs of the Egyptians. He was a man of depraved *manners*. You ought to learn *manners*. I do not like his *manner*. I have a painting in the *manner* of Gainsborough. This *manner* of life is fatiguing.

I consider this a *mark* of ability. He has made a *mark* on the tree. This boy gets too many bad *marks*. They gave me this dressing-case as a *mark* of their esteem. You are near the *mark*. He is a bad shot, he rarely hits the *mark*. You are a man of *mark*. This work is not up to the *mark*. He signed by making his *mark*. He left the *mark* of his fingers on the glass. That is low-water *mark*. Can you see the water-mark?

He has *married* his daughter to a colonel. I advise you to *marry* young. She has *married* my nephew.

The *master* of the house; — of the ship; — of the college; — of the Hounds; — of the Horse; — of Arts; mathematical —; head—; school—.

He is a good *match*. You have met your *match*. Give me a *match* to light my candle. There will be a football *match* to-morrow. I have found a *match* for my vase. She has made a good *match*. He is more than a *match* for me.

It is not a *matter* for ridicule. What is the *matter*? What is *matter*? It is a *matter* of no importance. What is the *matter* with you? There is much *matter* in the wound. It is

no *matter* to me. The *matter* of the letter is noteworthy. It will be a hanging *matter*.

A *mean* trick; — dinner; — hovel; — creature; the — distance; of — extraction.

Mechanical instincts; — arts.

I *met* a friend at his house. You will *meet* him at the concert. Parliament *meets* to-morrow. They *met* at a concert.

To *meet with* a friend; — a treasure; — a misfortune; — an accident.

The *meeting* of two roads; — of two armies; — of two strangers; — of two rivers; a — of creditors; — of both Houses; — of friends.

A *mercenary* band; — soul.

He is at the *mercy* of the waves. He implored the king's *mercy*.

A learned *method*; an ingenious —; a uniform —. (*Manière, méthode, procédé.*)

Military talent; — bearing; — virtue. (*Guerrier, militaire, martial.*)

His *mind* is weak. I have a *mind* to do so. He is out of his *mind*. Don't change your *mind*. Men's *minds* are agitated. I have given him a bit of my *mind*. Make up your *mind*. To my *mind* it is useless. His *mind* never leaves this subject. This calls to my *mind* a recent event. This promise went out of my *mind*. That puts me in *mind* of a story I heard.

A public *misfortune*; a private —; an irreparable —.

To *miss* a book; — a friend; — an opportunity; — the train; — a line.

A *moderate* fortune; — fire; — person; — health.

Modesty of language; — of bearing; the — of the young girl. (*Modestie, décence, pudeur.*)

I shall require *more* money. He will not give you *more*. I shall drink two glasses *more*.

The *mouth* of a cannon; — of a furnace; — of a well; — of a lion; — of a river; — of a cave.

He does not *move*. We must *move* at Christmas. He is not easily *moved*. This heap of matter began to *move*. *Move* your king. *Move* that chair to the other end of the room. The dog began to *move*. The great machine *moved*.

One *must* follow the fashion. In order to please, one *must* be obliging. One *must* sometimes avoid in public what is praiseworthy in private.

N.

The English *nation* has precious rights to preserve. These soldiers have not been entirely recruited from the English *nation*.

Native country; — language; — products; — modesty. (*Natif, natal, indigène, maternel.*)

This must happen in the *near* future. The *nearest* villages are more than fifty miles from each other.

A *neat* servant; — dress; — speech; — trick; — spirits.

A *new* coat; — fashion; — discovery; — milk.

The *next* meeting; — village; — day; — street to the left.

A *nice* child; — distinction; — taste; — house; — interview; — ear; — drive; — fruits; — things.

I have given him *notice* of my intentions. The landlord has given him *notice*. I have given my housemaid *notice*. I can come at the shortest *notice*. He took no *notice* of it. This will come under my *notice*. He did not *notice* it. You are beneath my *notice*. I have given my master *notice*.

I do not feel this pain *now*. The rain is over; *now*, let us take a walk. *Now*, this cannot be explained.

O.

That was my *object*. We like interesting *objects*. He will never succeed in his *object*. Expense is no *object*. This verb takes a direct *object*.

An *obstinate* school-boy; — defence; — donkey; — person; — fight; — malady. (*Obstiné, opiniâtre, mutin, entêté, têtu, acharné.*)

There is no *occasion* for such preparations. I have no *occasion* for such an article. There will be dancing on this *occasion*. I shall buy a new ring for the *occasion*.

An *odd* number; — person; — volume; — reason; — glove; at — times; six pounds —.

An *offensive* word; — weapon; — smell.

Registry *office*; business —; lawyer's —; — of the company; a remunerative —; to get into —. He is at his *office*. He is trying to get some *office*. The Conservatives are in *office*. Mr. Gladstone has accepted *office*. It is not my *office* to do this. I accepted his kind *offices*. The lawyer is not in his *office*. He holds a public *office*.

An *old* story; — vase; — wine; — person; — debt. Your father must be very *old*. I am *older* than you. I met an *old* friend yesterday. I met an *old* servant of ours.

That is my *only* reason for doing so. *Only* do not tell him so. He *only* sings, he does not play the violin. He *only* sings comic songs. He is an *only* son. I saw him *only* yesterday. *Only* think what might have happened. If he *only* knew it.

To *open* a letter; — a bottle; — a parcel; — a speech; — one's eyes; — a basket; — a hole; — the mouth. The flowers *open*. An *open* door; — face; — question; — avowal; the — air; — streets; — weather.

The *opposite* party; — opinion; — side of the river; house —; — dispositions.

An *order* for £50; a post-office —; —s for the baker; an — for the theatre; the — of departure; in good —; to keep good —.

Original sin; an — picture; — character.

Outrageous proceedings; — words.

He was able to *overcome* all his difficulties. Vice is an enemy that must be *overcome*.

P.

To *pacify* a rising; — the public mind; — a province. (*Calmer, pacifier, apaiser.*)

To *pardon* a guilty person; — a wrong; — a person for his rudeness.

This *part* of the house is damp. He demands his *part* of the spoil. Benjamin's *part* was five times larger than his brethren's. Read the first *part*. He plays his *part* well. Do your *part*, I will do mine.

A *particular* friend; — place; — reason; — customer; — employer; — description; — attention.

The Conservative *party*; a — of gunners; — of robbers; — of friends; a hunting —; an evening —; a tall —; a storming —; the proper —; a third —.

A *pathetic* orator; — sight; — appeal.

A *patriotic* speech; — man.

To *pay* a visit; — attention; — an account; — a vessel; — one's addresses; — one's way; — a compliment; — the penalty.

Pay, salary, &c. The — of a doctor; — of a housemaid; — of a carpenter; — of a clergyman; — of the Lord Cham-

berlain; — of a general; — of a schoolmaster; — of a bank-clerk; — of an old soldier.

A *peaceful* king; — sleep; — reign.

The French *people* are very excitable. Who are these *people*? Fifteen *people* have called at my house. Were there many *people* in church?

I *perceived* a soldier running towards me. Do you not *perceive* your mistake?

To *pick* flowers; — the best; — the salad; — a bone; — the pockets; — a quarrel; — a lock; — one's teeth.

A *piece* of cigar; — of sugar; — of news; — of marble; — of furniture; — of impertinence.

A *piteous* (pitiable, pitiful) look; — condition; — end; — voice. (*Piteux, pitoyable, déplorable.*)

A *plain* farmer; — girl; — statement; — explanation; — vegetable; — clothes; — figures; — truth.

To *play* on the drum; — the violin; — the harp; — the horn; — the piano. To *play* false; — high; — fair; — truant; — pranks; — tricks; — the fool.

To *plunder* a province; — a town; — a house.

To *plunge into* the mud; — the water.

The *point* of a needle; — of death; — of a joke; — of the compass; a difficult —; a — in one's character; a fixed —; the sore —.

A *poisonous* plant; — spider; — speech.

Pompous language; — style; — entry; — air. (*Pompeux, ampoulé, emphatique, guindé.*)

A *poor* occupation; — knife; — soil; — poem.

An obscure *position*; a brilliant —; a distinguished —.

Temporal *power*; paternal —; the allied —s; of 200 horse —; mental —s; the — of England; — of choosing; — of a magistrate.

I cannot play, I have had no *practice*. This doctor has a good *practice*. Give up your bad *practices*.

A *preceding* event; — chapter.

The *preparation* for a banquet; — of food; — for starting; — for death.

To *preserve* from the sun; — from evil; — from the shipwreck; — fruit.

A *pressing* need; — necessity.

North winds *prevail* here. They *prevailed* over their enemies. I tried but could not *prevail*. I have *prevailed* on him to come. Truth is mighty and will *prevail*.

Primitive cause; — language; — condition. (*Premier, primitif, primordial.*)

The *principal* point; — religion; — basis; — proposal. (*Capital, fondamental, principal, dominant.*)

The *print* of his fingers; a — dress; small —; a — of the Tower of London; a scurrilous —.

A *private* carriage; — door; — staircase; — lock; — soldier; — family; — letter; — clerk; — life.

Productions of the mind; — of commerce; — of chemistry; — of Britain.

He *proceeded* to discuss the point. Why do you not *proceed*? We will *proceed* against him. He *proceeds* slowly. That *proceeds* from his carelessness. He then *proceeded* to the market.

There is no *prospect* of his recovery. There is no *prospect* of war. There is no *prospect* from this window.

Lightning conductors *protect* from lightning. India-rubber garments *protect* from damp. I did so to *protect* my interests.

To *prove* a statement; — his fidelity; — a calculation.

To *provide* one's self with arms; — with books.

God *punishes* us as a father in order not to have to *punish* us as a judge.

The *purchase* of a castle; — of a toy; an important —; a frivolous —.

To *pursue* a journey; — an idea.

He will *put* them in two parallel lines. I have *put* the book on the mantel-piece. They have *put* him in prison.

To *put* on a cuirass; — a pair of trousers; — airs; — a clock.

To *put* out a candle; — embers; — one's tongue; — one's eyes.

Q.

A *quick* movement; — step; — ear; — child; — decision; — sands.

He carries out his orders *quickly*. Happy hours pass *quickly*. Money is *quickly* spent.

R.

To *raise* an altar; — a monument; — the hand; — the dust; — the dead; — a salary; — money; — a doubt; — a statue; — potatoes; — the price; — horses; — one's spirits.

Range of a gun; — of knowledge; — of hills.

I paid for it at the *rate* of sixpence an ounce. The *rate* of interest is 5 per cent. If you walk at that *rate* you will soon be there. The *rates* are heavy in this part. He is a second-*rate* musician.

Raw meat; — recruits; — material; — spirits; — methods; — weather.

This plain *reaches* to the river. When does the train *reach* London? He will never *reach* that height. That is beyond my *reach*. We live within easy *reach* of the station.

Ready money; — wit; — to start.

To *recover* an umbrella; — a lost umbrella; — lost time; — a kingdom; — health; — one's losses.

An inviolable *refuge*; a sure —.

A *regular* life; — thief; our — time; our — physician; a — system; a — order.

To *release* a prisoner; — from a difficulty; — from a promise; — a hound.

The *remains* of a feast; — of a pie; — of a house; — of Thebes. (*Débris, décombres, restes, reliefs, ruines.*)

I do not *remember* having seen him before. I do not *remember* how it was done. He wishes to be *remembered* to you.

Severe *remonstrances*; friendly —.

The *removal* of an official; — of a stain; our — from Edinburgh; — from evil surroundings; — of household goods.

To *rent* a piece of land; — a house.

To *repair* shoes; — a chair; — a ship; — one's health.

A full *report*; a loud —; a strange —.

The secretary has *resigned*. He *resigns* all claims. I am *resigned* to my fate.

The vault *resounded*; his footstep —.

It is better in some *respects*. Give him my *respects*. He deserves *respect*.

To *restore* a piece of furniture; — a monument; — a custom.

The *result* of an explosion; — of a collection; — of an inquiry; — of a fall. (*Produit, résultat, suites, effet.*)

I am *returning* to Brazil, my native country, in a fortnight, and when I *return* here I shall bring you some Brazilian stamps. He has *returned* me the book. This town *returns* two members to Parliament.

A *rich* merchant; — dish; — joke; — wine.

The house is on the *right* side of the street. The mistake is on the *right* side. We are *right*. He has no *right* to say so. Is that *right*? Is that the *right* method? My calculation is

right. Bring the *right* one. I have thought it *right* to tell you. He is the *right* man. Am I in the *right* train for Dover? All *right*. Tell me the *right* time.

An iron *ring*; a diamond —; a napkin —; an ear —; a loud —; an impatient —.

A rapid *rise* in consuls; to give — to. The sun *rises*; the Rhone —; the path —; the tribes *are rising*; the waters —. We *rise* early. The wind has *risen*. What has *risen* to cause this commotion? He has *risen* to the highest honours.

A general *rising*; an open —; a popular —.

Build your house on a *rock*, and not on sand. This castle is situated on a *rock*. The vessel struck on an invisible *rock*.

A *romantic* poet; — adventure; — country.

Bed-room; dressing- —; billiard- —; card- —; engine- —; work- —; — for complaint; we want —; to make —.

A *rough* passage; — sea; — board; — taste; — manners; — diamond; — conduct; — work; — estimate; — glass; — sketch; — man.

A sentry's *round*; a postman's —; a — of calls; — of musketry; — of cheers.

A *row* of carriages; — of trees; — of figures; — of soldiers.

To *run* a race; — the risk; — the gauntlet; — a steamer; — an errand; — a paper; — one's course. The river *runs*; the machine — well; the paper —; the letter — thus; the colour —; the bottle —; his eye —.

The general *run*; a long — (theatre); a good —; an hour's —; a disastrous — (bank).

S.

I have *sacrificed* my pleasures for you. They *sacrificed* their children to the god Moloch.

He is a genuine *sailor*. I have just met a number of *sailors*.

To *satisfy* a passion; — a longing; — a desire. (*Contenter, satisfaire, assouvir.*)

The *seat* of war; — of Lord Lovel; a wooden —; the — of life.

The first carriage has arrived, the *second* will soon be here. The *second* volume is missing. Habit is a *second* nature. Why have you placed me *second* on the list? The best view is to be obtained from the *second* floor. My *second* son is dead. He lost it on his *second* journey to Spain. Do you live on the first or on the *second* floor?

The *secular* clergy; a — oak; — life.

To *send* a messenger; — a present; — goods.

Good *sense*; common —; bad —; obvious —; lively —; figurative —.

We are *sensible* of your goodness. He gave me *sensible* advice. She is a very *sensible* girl. The wounded man is now *sensible*.

To *set* a task; — in order; — a bone; — an example; — a precious stone; — a snare; — a clock; — a tree; — a razor. A *set* of teeth; — of diamonds; — of china; — of spoons; — of questions; — of fellows; — of buttons; — of cards.

To *settle* a bill; — a dispute; — the question; — a day.

The *severity* of the laws; — of the judge; — of winter; — of the pain.

To *shake* hands; — a tree; — from fear; — a table; — the foundations; — one's faith.

A *shameless* liar; — scoundrel; — robber.

A *sharp* arrow; — sword; — word; — voice; — boy; — fight; — point; — taste; — dealer; — outline; — weather; — pain; — features.

A *sheet* of paper; — of a bed; — of water.

The sun *shines*; the mirror —.

An electric *shock*; a violent —; a sad —.

To *shoot* deserters; — an arrow; — a pigeon; — rays (the sun); — at Bisley; — in the New Forest; — the moon.

A *short* man; — speech; — dress; — weight; — time; — delay; — nose; — answer; — allowance.

To *shorten* a story; — a stick.

To *show* one's character; — one's game; — intentions. This clock *shows* the changes of the moon. This map will *show* you the chief highways. The pulse *shows* the state of one's health. He *showed* me his new watch.

To *shudder* with rage; — with terror; — with joy. (*Frissonner, frémir, tressaillir*.)

I am *sick* of hearing him say so. This medicine made me *sick*. The doctor is with the *sick*.

A *single* word; — flower; in — combat; a — man.

A convenient *situation*; a pleasant — (of a town); a comfortable —.

A *slip* of the pen; — of the tongue; — of paper; — of rue; — of proofs; bookbinders' —s.

Slow poison; — repentance; — draught; — train; — worker; — entertainment; — digestion.

The *smell* of tobacco; — of the rose; a strong —; a delicious —; defective —; the — of wood; the — of the woods. That has no *smell*.

A *sound* horse; — apple; — mind; — sleep; — thrashing; — title; — scholar; — doctrine; — argument.

To *spare* the conquered; — one's health; — no pains; — a moment; — a few pence. We can *spare* you now. He has no time to *spare*. I have no money to *spare*.

I liked his *speech* for the defence. He makes a good *speech*. Can you name the parts of *speech*? His *speech* betrayeth him. He has still the use of his *speech*. It was only a figure of *speech*. He has an impediment in his *speech*.

Money is *spent*; time —; his strength —; the ball —.

He plays the violin with much *spirit*. He is in good *spirits* just now. The *spirit* of darkness. His conduct shows want of *spirit*. The dancing was kept up with much *spirit*. Their *spirits* flagged.

I shall be on the *spot* at ten. He was killed on the *spot*. He did it on the *spot*. They stood rooted to the *spot*. This is a picturesque *spot*.

To *spread* a report; — a sail; — the table-cloth; — the hands; — a carpet.

He was *standing* in the corner. I cannot *stand* his insolence. The army could not *stand* the attack. *Stand* in the corner. This will *stand* a long time. This dish will *stand* the fire. Let the coffee *stand*. Don't let the tea *stand*. He could *stand* it no longer. How do we *stand*? This colour will *stand* washing. Will you *stand* me a dinner? I *stand* well with him. It *stands* to reason. He *stands* on ceremony. I did the work while he was *standing* by.

To *stay* in Paris; — at the inn; — eight days in Switzerland.

I am taking *steps* to recover it. He followed me *step* by *step*. I found it on the *steps*. On the door-*step*.

To *stop* working; — a hole; — his pay; — a tooth; — the bleeding; — the carriage; — at home; — ten minutes; — a steamer.

Strength of character; — of body; the — of a wall; — of one's arm; — of the wind.

To *strike* six o'clock; — the iron; — a blow; — a bargain; — for wages.

A *striking* likeness; — book; — feature; — cold; — proof.

A *stuffed* turkey; — sofa; — tiger.

To *subscribe* to a fund; — to a library.

A *sudden* sound; — movement; — death.

This hat *suits* me. This horse will not *suit* me. He *suits* the action to the word. I can *suit* you with a servant. They are ill *suited* to each other.

To *support* a request; — a house; — an old man. You will have my *support*. He is his father's *support*. He requires everything for the *support* of his family.

A *sweet* cake; — pleasure; — girl; the mutton is —; to smell —.

Swift lightning; — bird; — movement.

T.

To *take* a ship; — a town; — a stall. To *take off* the skin; — the cover; — a coat. *Take* this horse to the station. *Take* this lady to the station. *Take* this book with you. *Take* this parcel to the station. How much will you *take* for your horse? I will *take* £50 for him. Do not *take* his advice. *Take* a walk. This piece *takes*. It would be better to *take away* one's life than to *take away* one's honour.

A *tame* animal; — husband; — story.

To *teach* a trade; — music.

To *tell* a story; — the votes; — one's beads; — the truth; the truth —s; — the way; — one from another; — how; — by the shape; — one of the danger.

I live on good *terms* with everybody. I will tell you in plain *terms* what I mean. We cannot accept your *terms*. I shall see you next *term*. We are on intimate *terms*. He works on moderate *terms*.

A *thick* cane; — mist; — rain; — voice; — friends; — soup.

Thin soup; — coat; — face.

What are you *thinking* of? I am *thinking* of my misfortune. I do not *think* I shall do what you advise. What do you *think* of my purchases?

Ties of friendship; — of blood; durable —. They *tied* his hands together, then they *tied* him to a post.

The first *time*; harvest —; to beat —; to serve one's —.

To *be tired* of life; — of the sea-side; — of ploughing; — of waiting.

The *top* of a tree; — of a house; — of the head; — of the profession; — of a hill; — of a mountain; — of the bookcase; — of the water; — of an omnibus.

A *touch* of madness; — of gout; the —*es* of a painter; the sense of —.

The *track* of the hare; — of the wild-boar; — of a vessel; — of the lightning; — of their flight.

A *true* history; — friend; — calculation; — account.

The *trunk* of a tree; — of a traveller; — of an elephant.

To *try* a pen; — one's temper; — a prisoner.

We *trust* you. I will *trust* my money to you. His grocer refuses to *trust* him. I never *trust* to appearances. He would not *trust* himself in that carriage.

Turn of mind; — of the road; — of the tide; — in the fields.

U.

He is so ill-tempered that he is *unapproachable*. He was so busy that he was then *unapproachable*.

An *uncivil* word; — person.

To *understand* a passage; — business.

An *unexpected* death; — success; — pleasure. His consent to my proposal was *unexpected*. We received yesterday an *unexpected* visit. An *unexpected* illness prevented me from going to Paris. He had the *unexpected* good-luck to find a large diamond.

An *unjust* judgment; — preference; — judge.

An *unseasonable* moment; — remark; — hours; — weather.

Unsteady weather; — conduct; an — lover; — chair.

Use him well. Do you *use* this dictionary? He *uses* bad language. He is *used* to it. This expression is widely *used*.

To *utter* a cry; — a sigh; — groans; — a complaint; — false coin.

V.

A spacious *valley*; a narrow —; — of tears.

To *value* a property; — a gift; — his friendship.

A *vast* garment; — hall; — mind; — difference.

A *verse* of the Bible; to write in —; the last — of a song.

W.

I have *walked* so much that I am tired. I shall *walk* to the station to-day. We *walk* in the park every morning.

We often *wander* in the fields. His mind is *wandering*. Do not *wander* from the highway.

A *wandering* knight; — *imagination*; — *mind*.

A page is *wanting* in this book. I *want* my book. I *want* to hear you sing. What does he *want*? It *wants* three minutes to eight. This is what he *wants*. This window *wants* cleaning. He *wants* firmness. He feels the *want* of it. They are suffering from *want*. You are *wanted*. You are *wanted* (by the police). Do you *want* me?

A *ward* of court; — of a lock; — of a city.

To *warm* an iron; — a dish; — a bed.

To *waste* the public money; — one's youth; — one's fortune; — one's time; — one's strength. (*Dissiper, gaspiller, dilapider, perdre, prodiguer.*) The prodigal *wastes* his property in foolish expenses. Officials often *waste* the public wealth. Servants *waste* their employers' time.

The *watering* of a field; — of a plant; — of the street; — of Egypt; — of a horse; — of silk.

Angry *waves*; peaceful —; foaming —. (*Flots, vagues, ondes.*)

Which is the *way* to Dunkirk? He is now on his *way* to Newfoundland. Do not stop the *way*. He lost his *way* in the forest. He took the right *way*. This is the right *way* to do it. He will make his *way*. The *way* of transgressors is hard. Flattery goes a long *way* with him. This is not in my *way* (2). I shall not stand in your *way*. I am feeling my *way*. I cannot see my *way* to lend you money. I shall do it my *way*. What is the easiest *way* to do it? I rubbed him the wrong *way*. The ship is losing *way*. You have no right of *way* here. That is the *way* of some people.

The *weight* of a load; — of the air; — of the meat; — of his argument.

A *wet* cloth; — season; — cellar.

We must work *when* we are young. Answer politely *when* he speaks to you. *When* do you start?

This road is 40 feet *wide*. There is a *wide* difference between them. That is *wide* of the mark. The *wide* desert.

To *win* a battle; — a victory; — the day.

The *windings* of a river; — of a road; — of the coast. A *winding* road; — stairs.

A *withered* flower; — features. A *withering* speech.

I *wonder* what he means. You *wonder* at everything you see.

A *wonderful* story; — cure; — memory.

The *words* of Napoleon were oracles. This *word* is difficult to pronounce. He did not say a *word* about it.

The *works* of man; — of nature; — of art; — of Byron;

— of a watch. Artistic *work*; manual —; house —; sedentary —; charitable —.

The workman is *worthy* of his hire. He is *worthy* of all confidence.

To be *wrecked* on a reef; — on the open seas.

Y.

To *yield* crops; — one's rights; — up the ghost.

This *youth* has not spent his *youth* to the best advantage.

PART III.

A.—LITERAL PROSE PASSAGES.

Note.—The following passages of English as “she” might be “wrote” by a Frenchman who translated his own language very literally, have been taken from a series of clever sketches in *Punch*, entitled “Auguste en Angleterre”. They will give the pupil an excellent idea of the great difference (greater than most people seem to think) there is between French and English. An almost word-for-word translation will give the correct French.

(By the kind permission of the Author and of the Proprietors of *Punch*.)

I.—A MATCH OF CRICKET.

DEAR MISTER,—For to avoid the great heat and for to respire the air of the sea, I have quitted London there is three weeks, and I am gone to Eastbourn. If I have respired the air of the sea! *Mon Dieu!* Since all that time he has made a time of the most stormys; without cease some wind, some rain, some tempests. Impossible of to make excursions in sea, one would not be *en mer* but *dans la mer*. Impossible of to repose himself tranquilly on the beach at the middle of a hurricane; impossible even of to stroll on the promenade! Two times I have essayed of to carry a new hat of straw. Each time he is parted all to the far, at the beyond of Pevensy probably. The umbrellas are absolutely unuseful. All days he must to walk himself in mackintosh and in casket of voyage.

By a such time what to do? One speaks to me in the hotel of excursions in train to Hastings and to Brighton. But is it that he makes fine there down? At Brighton—ah no, by example! I recall to myself the tempests at Brighton there is nine months. And however. One speaks to me of the games, that which you call a “match of cricket” or a “cricket-game”, which have place at Brighton. He appears that these games are the most remarkable in the department of the Sussexshire,

and that one there sees to play the famous Indian, who calls himself—*sapristi, quel nom!* How to write him? Try we. Rahnhtjshihjtjhtihj, or something as that. Eh well, I have never seen a great cricket-game. Impossible of to find a hurricane more violent at Brighton, evidently one can to refuge himself in a tribune, at the least it is something to do. I go there.

Thus I part the thirty and one of the past month, provided of a mackintosh and carrying on the head an impermeable casket. After some time I arrive to Brighton. Hold! He makes fine. I mount in 'fly', I say to the coacher, "Go to the cricket-game". We file enough quick and we arrive. As soon as entered I encounter a little boy who sells some programmes. I buy of them one for better to comprehend the game, and then, seeing a tribune at the shelter of the wind, I pay one shilling and I sit myself therein.

Naturally I have often heard to speak of the cricket, but I have never studied the game. In effect I know not of him even the origin. But seen that the hindoo princes play him I suppose that he comes from the Oriental Indias. I am sure of it when I perceive among the players at Brighton two men in long white robes. They have absolutely the air of to be Hindoos, a little pale at cause of the bad english climate, excepted that each one carries on the head a melon hat at place of a turban. Evidently also at cause of the bad climate, for to protect themselves from the rain. See there then the famous prince and one of his compatriots. I believed him all young, but I am deceived myself.

Then I commence to study the game. What is that which they do? I perceive that the two Hindoos rest planted there, while that one of the players in european costume throws a ball, which another hits of a species of little oar, or of long trowel in wood. Evidently the ball should to hit a Hindoo. That comprehends himself. But the player with the little oar not succeeds never. Each time that the ball goes herself away, that one there runs violently towards one of the Hindoos, brandishing his oar, but another player encounters him, and he retires himself. In same time other players run very quick; they entrap the ball, and they throw her against a Hindoo. But he holds himself there, unmovable, tranquil, calm,—the unperturbable Oriental. Then all the players change of position, and they attack the other Hindoo. But they not hit him never. Then I comprehend that they do

this express. They wish not to hit him. It is the english generosity towards a conquered nation. This is admirable.

Still one thing which I have remarked. The player who carries the oar puts himself before three little sticks, upright on the turf. One or two times he who throws the ball is suchly maladroit that he makes to fall two of the sticks. All the world cries, and the oarsman is suchly angry that he plays not more, but retires himself. It is droll that the players have not something of more solid for to mark the position of the oarsman. But these sticks are evidently of oriental origin, for it is one of the Hindoos who gathers them—ah no, picks up them. Probably since the epoch of the Aryans the Hindoos have picked up some similar sticks. Ah, the eternal patience of the imperturbable Oriental!

I am very content of to have seen a game so interesting, of which I have could to seize the most remarkable features. I go to see again one game some part, and then I shall write a study on "The Cricket" for a french review.

—H. DEVEY BROWNE.

II.—AT THE THEATRE.

DEAR MISTER,—I recall to me my first visit to an english theatre. In that time there I spoke at pain a hundred of words, and by consequence I carried alldays a dictionary of pocket in the which I searched the translation of the french phrases. Happily I had heard to say that the English go to the theatre in great holding, and I carried my habit, all to fact as he must. I am gone to a theatre where they played an operette. If I could not to comprehend the words, I could to hear the music and to regard the dances.

I part in handsome cab, and I arrive to the theatre. Since that time there I have learnt that one should alldays to retain a place in the principal theatres, as at Paris, and that, not as at Paris, the location costs not more dear. Eh well, I mount the steps, and having found the word *fauteuil* in my dictionary, I demand at the little door, "one armchair of orchestra". The employed responds, "One stol". *Une stalle*, ah no! "One armchair of balcony", I say. And him of to respond, "Dreseukl". What is this that this is that that? Not of armchair of orchestra, not of armchair of balcony. "Can one to have one place in a lodge?" I demand to him. "A lodging?" says he. "Yes," I respond to him, "a lodging."

Without any doubt that wishes to say a little lodge. "No, Maounsiah," responds he, "not here, you must go to-morrow to a haoussaigent." "To-morrow," I say; "but I desire to see the operette this evening. Give to me then any place, even a stall, if you have of her."

Then I pay ten shillings six pennys—what enormous price!—and I resign myself to pass the evening very squeezed on a bench all to fact in arrear under the balcony. But a pretty little female opener indicates to me an excellent armchair of orchestra absolutely at the centre large and comfortable, where I install myself between two charming ladys in toilets of evening of the most elegants. I regard around and I see everywhere some adorable ladys and not one sole hat. And all the men in habit. It is an evening of gala! Ten shillings six pennys for that, it is not too much dear, by blue!

At the fine, in going out of the theatre, he falls of the rain, that which arrives often at London, sometimes at Paris. Heaven, as one is shoved! I arrest myself at the entry, seeking a handsome cab, and all these ladys, several very fat, several of high waist, march on my foots without even to demand pardon. And of time in time he arrives a mister who cries, "Now then, here he is, come along!" or an employed of the theatre or a groom in a mackintosh all wetted, and then the ladys run after, and they march all on my foots, till to this that I succeed to obtain a cab and to go myself of it.

One other time I am gone to see Sir Irving and Lady Terry in this charming comedy of the illustrious Shackspir, MUCH TO DO ABOUT NOTHING. I had read her in advance in french, and thus I hoped to comprehend of her a small little, aided by the jests of these artists so celebrated. The comedy is admirable, and what put in scene! Superb! I admire much Lady Terry. She plays of a fashion truly ravishing and one can not more gracious. Sir Irving is a great artist, but I comprehend not one sole word that he says, for he pronounces not the English as the most part of your compatriots. And what of lively applaudings! I have heard to say that the *claqueur* exists not in England. That comprehends itself when all the assistance applauds so vigorously. At the fine there is so much of noise that Sir Irving is forced of to make a little discourse. I comprehend not one word, but I suppose that he prays the spectators to go themselves of it tranquilly. More late one tells me that Sir Irving thanked the assistance, and that it is him who inaugurated this mode of speaking at the

theatre. What droll of idea! Figure to yourself, Mister Punch, a French actor making a discourse on the scene.

—H. DEVEY BROWNE.

III.—AU REVOIR.

DEAR MISTER,—I am desolated. At cause of a very pressed affair at me in France I am forced of to part immediately. I quit your country so interesting with the most great regret. But I hope to return after some time.

I write at Dovers. I am come from Eastbourn by the railways at the border of the sea. What voyage! The train arrests himself at all the most little stations. One changes of carriage two times, the trains are in delay, one misses the one that one hopes to entrap, the carriages and the line are one cannot more old and more bad; one is shaken, one is pushed, one is furious. But in fine it is finished, and one arrives.

I am gone to make a little walk in the town. It is not very gay. At each window one perceives a long view. He appears that the inhabitants of Dovers serve themselves of the long views for to peep at all the ships who pass, and also for to regard Calais, town as sad as the their. That should to be very amusing! I have seen the prison of the forced ones, an abandoned prison, desert, the walls falling; nothing of more miserable! I have seen also the Cliff of SHAKSPIR. *Tiens!* I knew not that he possessed a ground at Dovers. I believed him inhabitant of Stratfordonavon.

At the hotel I encounter one of my friends, Mister JOHN ROBINSON, who goes to make a little excursion in Bavaria and in Austria, till to Vienna. I have counselled him of to write to you his impressions of voyage. As soon as arrived at Nuremberg, he will put himself to the work. Pernit, *Mister Punch*, that I address to you this mister.

I hear to whistle the packet boat. Mister ROBINSON parts for Ostende. Me I go to Calais in one hour. Unhappily the sea is very agitated. Eh well, it is not a long traversy. At the hotel one has spoken to me of a French, arrived since eight days, who has not dared to traverse at cause of the bad times. Yesterday he made very little of wind. But, seeing that, the goodman resolves himself to attend again one day, hoping to traverse the sea calm as a lake. To-day she is again very agitated, and he can no more attend. The poor man!

At the moment of to part, dear Mister, I think to the day where we shall see again ourselves. In attending, be willing to agree the expression of my best sentiments of friendship. I squeeze you the hand very cordially.

—H. DEVEY BROWNE.

B.—CONTINUOUS PROSE PASSAGES.

Note.—The French equivalents given in the notes are not intended to spare the student the trouble of consulting a dictionary. In most cases he should look them out. Ignorance of the exact force of the word given may lead to very serious blunders in the sentence. At the same time, it is a great abuse of the dictionary to look out *everything*, as boys generally do, instead of utilizing their own vocabulary, however meagre. To avoid this evil, I would suggest (1) that the pupils should be allowed to devote a certain time to *preparation*, viz., looking up the difficult words, consulting the rules of French construction in Part I., and making notes thereon; (2) that the translation should then be done *viva-voce*, with the help of these notes, the teacher correcting gross blunders, and constantly plying the pupils with questions on the construction, &c.; (3) that the translation should next be *written* out carefully *without* the aid of a dictionary, and afterwards corrected; (4) that a fair copy should be made in all cases; (5) that, a few days later, the pupils should be required to give a translation *viva-voce*.

I.—A GOLDEN REMEDY.

On New Bridge, a quack, surrounded by loafers, was one day shouting at the top of his voice¹: “Come, gentlemen, come and buy of the great remedy for all ills. It is a magnificent powder. It gives wit to fools, honour to scoundrels, innocence to the guilty, the prize for good behaviour to madmen, and knowledge to the ignorant. With my powder there is nothing in life that cannot soon be overcome². By it one can get everything, know everything, do everything. It is the great encyclopedia.” I quickly drew near³ to examine this fine treasure.—It was a little gold dust.

—FLORIAN.

¹ à tue tête.

² venir à bout de (use active voice).

³ s'approcher.

II.—NO PAINS, NO GAINS.

A young female monkey¹ picked a nut in its green shell. She tried² her teeth on it, but made a face. “Ah, indeed,” she said, “my mother lied when she assured me that nuts

were good. Besides, you can't believe what is said by old people who deceive youth. Away³ with the fruit." And she threw the nut away.⁴ A he-monkey picked it up, broke it quickly between two stones, cleaned⁵ it, ate it, and said to her:—"Your mother was right, my dear, nuts taste⁶ very good, but they must be opened." Remember that in life there are no gains without pains.⁷ —FLORIAN.

¹ *guenon*.² *porter*: what tense?³ *Au diable*.⁴ See I. 5.⁵ *éplucher*.⁶ See II. 8.⁷ Say: *no pleasure without a little trouble*.

III.—HOW TO MAKE A FORTUNE.

"Pray tell me how to make¹ a fortune," said an ambitious youth² to his father. "There is," said the old man, "a glorious way. It is to make³ one's self useful to the common cause, to spend one's days and nights and talents unstintedly⁴ in the service of one's country." "Oh, that life is too hard, I want less brilliant means." "There are surer ones, intrigue..." "It is too base. I should like to get rich⁵ without vice and without toil." "Well, be a mere imbecile. I have seen a great many⁶ succeed." —FLORIAN.

¹ Use *on*.² Use an adjective.³ *rendre*.⁴ *prodiguer*.⁵ See II. 32.⁶ See VIII. 50.

IV.—THE TRAINING OF ANIMALS.

It¹ is easy to see, he said to me, that until now you have lived only with peasants, who are² harsh to animals, and who imagine that these must be led with³ a stick always in hand. That is an unfortunate⁴ mistake. Little is obtained by brutality, whilst much, not to say everything, is obtained by gentleness. For my part, it is by never getting angry⁵ with my animals that I have made them⁶ what they are. If I had beaten them they would be timorous, and fear paralyses intelligence. Moreover, in giving way⁷ to anger with them, I should not be myself what I am, and I should not have acquired that well-tryed⁸ patience which has won your confidence.⁹ For¹⁰ he who instructs others instructs himself. My dogs have given me as many lessons as they have received¹¹ from me. I have developed their intelligence, they have formed my¹² character. —HECTOR MALOT.

¹ Use *on*.² Omit *who are*.³ See II. 12.⁴ *fâcheux*.⁵ See II. 32.⁶ See II. 33.⁷ *se laisser aller*.⁸ *à toute épreuve*.⁹ *for me* understood.¹⁰ *C'est que*.¹¹ Supply a complement.¹² See VIII. 33.

V.—A PRACTICAL EDUCATION.

This education had but little resemblance¹ to that which so many children receive,² who have only to work, and who nevertheless complain of not having time to do the tasks allotted³ to them.

But it must be said that there is something more important still than the time we employ in work, it is the diligence we bring to bear upon⁴ it. It is not the hour we spend over our lesson that fixes that lesson in our memory, it is the will to learn.

Fortunately I was capable of controlling⁵ my will, without allowing myself to be too often led⁶ away by the amusements which surrounded us. What should I have learned if I had been able to work only in a room, with⁷ my ears stopped by my two hands, my eyes fixed⁸ on a book, like certain school-boys? Nothing, for we had no room to shut ourselves up in,⁹ and while walking along the highways I had to pay attention to where I set my feet¹⁰ to keep from¹¹ falling¹² often on my nose.

—HECTOR MALOT.

¹ Use a verb.

² See IV. 29, 30.

³ Use relative pronoun.

⁴ *apporter.*

⁵ *tendre.*

⁶ See II. 35 and VII. 34.

⁷ See II. 12.

⁸ *collé.*

¹⁰ *regarder au bout de mes pieds.*

¹¹ *sous peine de.*

¹² Add *laisser.*

VI.—TRAVELLING BY SEA.

Cato, that true sage, has said, I do not know where, that, in his whole life, he had repented of three things—the first, of having intrusted his secret to a woman; the second, of having spent a whole day without doing anything; the third, of having gone by sea when he could have taken a more solid and safer way. The two first regrets of Cato¹ I leave to any one who² likes to deal with them; it is never prudent to be out of favour with the gentler half of the human race, and to speak evil of idleness does not become everyone; but the third maxim¹ ought to be written³ in letters of gold on the deck of every ship, as a warning to the imprudent. For want of⁴ thinking of it I have often gone on board a vessel. Others' experience is of no more use to us than our own. Hardly had I left the harbour when my memory returned immediately. How often, at sea as elsewhere, have I not felt, but too late, that I was not a Cato.

—LABOULAYE.

¹ See IV. 15.

² See III. 17d.

³ Use active voice.

⁴ *Faute de.*

VII.—A VOLUNTEER'S POSTSCRIPT.

I forgot¹ a detail which is² not of much interest, but which will please you, I think. A cannon-ball carried off³ our major's⁴ head. In the evening, Kellermann had me summoned before his whole staff, under the pretence that he is much pleased with my corps, and wanted to give me the deceased's post. I refused. Promotion is good for people who make war their business⁵; it is their just due⁶; but I do not wish to spoil the pleasure I have in sacrificing my life⁷ for country. The whole staff, astonished at my refusal, looked at me for some moments, without saying anything to me. "Gentlemen," said Kellermann, "there is a brave soldier and a true citizen;" and he embraced me warmly.

We have been given⁸ another leader.

What do you think of my disinterestedness? I thought it necessary. It is the duty of⁹ real patriots to give the example. Besides, if I must confess,¹⁰ I do not feel I am made¹¹ for becoming a great captain. I have not that sacred fire of which Cæsars and Condés¹² are made.¹³ I should be ashamed to make my fortune by killing men, I who have taken so much trouble to learn to cure them. Life is too short to be employed¹⁴ unnecessarily, in murdering your neighbour.

—ASSOLLANT.

¹ See VII. 5 e. ² Say, *has*.

³ See VII. 3 and 6.

⁴ Not *major*.

⁵ See II. 33.

⁶ *picotin d'avoine*.

⁷ *faire tuer*.

⁸ See VII. 28.

⁹ Use *d*.

¹⁰ Supply word understood.

¹¹ See III. 11.

¹² See VI. 17.

¹³ Avoid Passive.

¹⁴ See II. 35, 36.

VIII.—AN ENGLISHMAN'S REVENGE.

An English ambassador at Naples had given a delightful reception, which had not cost very much. This was discovered,¹ and people on that account began to disparage his reception, which was at first a great success. He had his revenge, as a real Englishman, and as a man to whom guineas were not of much account². He announced another reception. People thought it was to have³ his revenge, and that it would be magnificent. They came in great numbers⁴, but there were no preparations. At last a chafing-dish with⁵ methylated spirit was brought in. A miracle was expected. "Gentlemen," he said, "it is the expenses and not the pleasure of a reception that you look for: look attentively (and he half opened his coat showing⁶ the lining). It is a painting by

Dominico, worth five thousand guineas. But that is not all; look at these ten bank notes, they are of a thousand guineas each, payable at sight on the Amsterdam Bank." He rolled them up⁷ and placed them on the lighted chafing-dish. "I have no doubt, gentlemen, this reception will please you, and you will all go away satisfied with me. Good-bye, gentlemen, the reception is over."⁸

—CHAMFORT.

¹ *Savoir.*
⁵ *à.*

² *coûter cher.*
⁶ Say: *of which he shows.*

³ *prendre.*

⁴ *On account; grande affluence.*

⁷ Say: *makes a roll of them.*

⁸ Use a verb.

IX.—PYGMALION.

Everything agitates, disquiets, worries him; he is afraid of his own shadow; he sleeps neither night nor day; to confound him, the gods heap¹ treasures upon him, which he does not² dare to enjoy. What he seeks in order to be happy is just what prevents him from being so. He regrets everything he gives, and is always afraid of losing; he frets about winning.³ He is hardly ever to be seen; he remains alone, sad, downcast, in the midst of his palace; his friends even do not dare to address⁴ him, through fear of being suspected⁵ by him. A formidable guard stands always, with swords unsheathed and pikes uplifted, around his dwelling. The place where he shuts himself up consists of thirty rooms communicating with each other, each of which has an iron door with six large bolts. It is never known in which of his rooms he sleeps, and it is asserted that he never sleeps two nights in succession in the same one, for fear of being murdered⁶ in it.

—FÉNELON.

¹ *accabler.*

² See XI. 10.
⁵ *devenir suspects.*

³ Begin with *on.*
⁶ *égorger.*

⁴ *aborder.*

X.—ENGLAND AND FRANCE.

The basins of the Rhone and the Garonne, in spite of their importance, are only secondary. Vigorous¹ life is in the North. There, the great movement of nations has taken place. The flow² of races took place from Germany to France in ancient times. The great political struggle of modern times is between England and France. These two nations are placed face to face as if to dash against each other; the two countries,³ in their principal parts, present two slopes facing each other; or, if you like, it is a single valley of which

The Channel is the bottom. On this side,⁴ the Seine and Paris; on the other, London and the Thames. But England presents to France her Germanic portion; she keeps behind her the Celts of Wales, Scotland, and Ireland. France, on the contrary, with her back to⁵ her provinces of Germanic language (Lorraine and Alsace), opposes a Celtic front to England. Each country shows herself to the other in her most hostile aspect.⁶ —MICHELET.

¹ fort.² écoulement.³ contrées.⁴ Ici.⁵ adossé.⁶ Say: by what she has most hostile.

XI.—THE CAUDINE FORKS.

This expression owes its origin to an episode in the bloody wars between the Romans and the Samnites. About the year 433 A.U.C.¹ the Samnites, having been defeated, sued for peace. It was refused² them. Irritated by this refusal, they resolved to die or to avenge themselves. They had recourse to a stratagem in order to draw the Romans into a narrow way, lying³ between the steep rocks of the Apennines and situated in Campania, near the ancient *Caudium*, now called *Valle Caudina*. As soon as the Romans had entered⁴ this defile, the Samnites closed the issues, and, taking possession of⁵ all the heights, twitted the Roman army on the uselessness of their efforts to make their way through⁶. The Romans were obliged to surrender unconditionally, and to pass under the yoke, a kind of gibbet, called a *Fork*.^{*} It is in remembrance of the place where the Romans experienced this insult, that the Samnites have been said⁷ to have made them pass under the *Caudine Forks*, and that the expression has taken root in the language to describe any great⁸ and humiliating concession obtained⁹ from the conquered. The general who is obliged to make a dishonourable capitulation, and the sovereign who accepts a shameful treaty, pass under the *Caudine Forks*.

—ROZAN.

¹ Say: the year of Rome.² See VII. 28.³ passant.⁴ See VII. 13.⁵ occuper.⁶ se livrer passage.⁷ Use on.⁸ onéreux.⁹ arracher.

XII.—TO TAKE TIME¹ BY THE FORELOCK.

This locution has its origin in the fact that² the ancients represented Time¹ under the form of a woman who had no

^{*} This is of course an error. The *furca*, an instrument of torture, was entirely different from the *jugum*.

hair on the back of her head. By this they meant to convey³ that, once she was allowed to pass by, it was no longer possible to catch her. The following inscription found on a statue of Time bears testimony⁴ to this:—"Who⁵ is the artist who made you?"⁶ "A Sicyonian." "What is his name?" "Lysippus." "And you, who are you?" "Time, the supreme arbiter of all things." "Why are⁷ you always thus on tiptoe?" "I am never more stationary⁸ than that⁹?" "Why have wings been put on your feet?" "Because my flight outspeeds the wind." "Why this razor in your hand?" "To show men that I am sharper than a sword¹⁰." "And this hair¹¹ which hangs down so long on your forehead?" "It is to be easily caught by the first who meets¹² me." "You have not a single hair on the back of your head?" "¹³In order that none of those who have¹² once allowed me to escape may seize me again in my flight." "Why has the artist who sculptured you placed you underneath this porch?" "¹³To instruct you, O stranger."

—ROZAN.

¹ occasion (Lat. *occasionem capere*).

² *de ce que*.

³ *exprimer*.

⁴ *faire foi*.

⁵ See VIII. 38.

⁶ Use "dash" (—) instead of "inverted commas", in French.

⁷ See I. 1.

⁸ *se fixer*.

⁹ Omit *than that*.

¹⁰ *glaiive*.

¹¹ *chevelure*.

¹² What tense?

¹³ Begin *It is*, &c.

XIII.—THE HUNTING FOX.

One evening when¹ returning from wild-boar hunting in² the snow, a hare starts up³ in front of us on the plain and makes for⁴ the wood; some of our dogs see it and follow after⁵. But the hare has scarcely time to reach the thicket when¹ we hear it utter its cry of distress. I imagine that one of our dogs has got⁶ it or that it is caught in some trap; I rush as fast as⁷ my legs⁸ can carry me to get⁹ it before the dogs arrive¹⁰. But it is something much more unusual¹¹; the hare continues to cry and its squeal¹² recedes as I approach. Anxious¹³ to have the solution¹⁴ of the riddle, I redouble my¹⁵ efforts to reach a young thicket close by where the animal must pass and the mystery be cleared up¹⁶. What do I see? A fox coming out¹⁷ twenty yards¹⁸ away from me, dragging the unfortunate hare in tow¹⁹, and much hindered in its speed²⁰, as you may imagine, by such a burden; so much impudence deserved its punishment; the criminal had not long to wait²¹ for it. Thus the impudent creature had had the audacity to come up²² at²³ the barking of the dogs to meet the hare and to snatch it from

them, under their very noses²⁴, less than three hundred yards from where it was started²⁵.

—TOUSSENEL.

¹ See III. 43. ² à. ³ *partir*. ⁴ *se diriger*. ⁵ *pousser*. ⁶ *tenir*.
⁷ Say: *with all the speed of*. ⁸ *jarrets*. ⁹ *s'emparer*. ¹⁰ See V. 15*.
¹¹ *En voici bien d'une autre*. ¹² *voix*. ¹³ *Curieux*. ¹⁴ *clef*. ¹⁵ See VIII. 32.
¹⁶ See I. 5 and VII. 25. ¹⁷ *déboucher*. ¹⁸ Say: *at twenty yards, and omit away*.
¹⁹ *à la remorque*. ²⁰ *marche*. ²¹ Say: *did not wait*. What tense? ²² *accourir*.
²³ *sur*. ²⁴ The French metaphor requires *barbe*. ²⁵ Use the noun *lancer*.

XIV.—SNEEZING.

Among the ancients sneezing was an omen. It was interpreted in different ways. Some considered it favourable from mid-day to midnight, and unfavourable on the contrary from midnight to mid-day. It was for others a sign of good or evil fortune, according as they sneezed to their right or to their left; but, whatever it was, it was always considered as a sacred sign, and people saluted those who sneezed by saying: Jupiter preserve or help you. It is from this¹ apparently that the custom has been introduced² among Christians of saying to those who sneeze: God bless you.

As for the reason why sneezing was an omen, this³ does not seem to have been yet discovered. If the Jews are to be believed, the origin of these wishes dates from⁴ the creation of the world. When Adam was driven from Paradise, God,⁵ they pretend, ordained that man should sneeze only at the moment of death, and the kings of the earth required prayers to be offered for⁶ those who sneezed.

The Siamese explain the matter otherwise. There are in hell, they say, judges who write all the sins of men in a large register. Their chief is continually occupied in going over this collection, and the unfortunate mortals, whose account⁷ he is reading, never fail to sneeze at the same moment. We can easily understand, therefore, how useful it is to invoke⁸ divine help for those who sneeze.

—ROZAN.

¹ *là*. ² Use reflexive verb. ³ Make on the subject. ⁴ *remonte à*.
⁵ Prefix *à ce qu'*. ⁶ *for=in favour of*. ⁷ *article*. ⁸ *souhaiter*.

XV.—ALCIBIADES AND HIS DOG.

Have such a fine dog and cut off its tail! Such was the general cry of the Athenians when Alcibiades took it¹ into his head² to deprive of its finest ornament an animal which had cost him seventy minæ³ (about £250). Some friends informed⁴ Alcibiades that his action was blamed by everyone, and made

people⁵ speak badly of him. "That is exactly what I wanted," he said to them, laughing: "as long as the Athenians talk about⁶ that, they will say nothing worse about me⁷."

Others have employed with more or less success the method of Alcibiades, and the ingenious Athenian was not its⁸ inventor. Before him, Zopyrus had cut off his own nose and ears to turn away the suspicions of the Babylonians by exciting their pity. The mutilated wretch was secretly working for the destruction of Babylon, and he soon opened the gates of the town to Darius, his master. To deliver his country Fiesco played⁹ the lover, Brutus the idiot. To enslave Rome, Cæsar posed for a long time as¹⁰ the champion of liberty.

—ROZAN.

¹ See V. 20.

² *s'aviser.*

³ *mines.*

⁴ *représenter à.*

⁵ See II. 4.

⁶ *s'entretenir.*

⁷ *mon compte.*

⁸ See VIII. 36.

⁹ *faire.*

¹⁰ *se faire.*

XVI.—SUPERSTITION.

In the Koran there is a kind of legend by which we have always been much struck¹. The demons are wandering about Heaven and trying to creep in² by trickery. One is looking through the keyhole, another is putting³ his ear to a crack in a door, a third⁴ is leaning his head against a closed shutter behind which he hears the music of angelic voices in conversation⁵. But the cracks and the keyholes enable them to see only a little⁶ of heavenly splendour, and the doors and shutters separate them too well from the divine court for them⁷ to be able to hear complete⁸ conversations. They therefore catch isolated words, phrases without beginning or end, and, in spite of all their efforts, they can catch nothing more. They go away⁹, however, with this stock of fragments, and, subtle¹⁰ spirits as they are, scatter these bits of phrases among men, assured of the fatal action which they cannot¹¹ fail to have, deprived as they are¹² of all connection with the other parts of the discourse to which they belong¹³. The anticipation¹⁴ of the demons is realized¹⁵; these words are eagerly accepted by men who recognize something supernatural in them¹⁶; but as they are always, of necessity, badly interpreted, their effect is really demoniacal, although they are of angelic origin. This legend is more¹⁷ than a symbol, it is the true, authentic history of the origin and destiny of superstitions in the history of humanity.

—MONTÉGUT.

¹ Avoid the passive.

² *se faufiler.*

³ *coller.*

⁴ *cet autre.*

⁵ Say: *conversing among themselves.*

⁶ *peu de chose.*

⁷ See VII. 35.

⁸ *suivi.*

⁹ *s'en retourner.*

¹⁰ Prefix *en.*

¹¹ What tense?

¹² See V. 12, 16.

¹³ *se rapporter.*

¹⁴ *prévision.*

¹⁵ See VII. 25.

¹⁶ See III. 11.

¹⁷ *mieux.*

XVII.—THE SPHINX.

The Sphinx was a fabulous monster which had the head and breast of a woman, the body of a dog, the claws of a lion, the wings of an eagle, and its tail armed with a sharp sting. It proposed riddles to everyone, and devoured those who did not guess them. Having been brought into existence¹ by Juno² to avenge herself on the Thebans, it is represented to us in Fable² on a high hill at the gates of Thebes, questioning all who pass. Creon, King of Thebes, promised the hand of his daughter Jocastes and his crown to the man who would deliver him from this scourge. Œdipus, who was³ to accomplish his destiny by marrying his mother, guessed the riddle, and the monster, in a rage, threw itself down from the summit of the rocks. This enigma was: What is the animal which has four feet in the morning, two at mid-day, and three in the evening? Œdipus replied: Man, who in childhood drags himself on all fours⁴, in manhood walks upright, and in old age leans on a stick.

The Sphinx is a divinity of Egyptian origin. The priests of Egypt had made this human face⁵ with⁶ the body of a lion the personification of the Egyptian Minerva, the image of force allied with wisdom, of divine intelligence and power manifesting themselves in creation at the same time. The Greeks adopted this allegory. It was with them the symbol of supreme wisdom, revealing itself only to those who could penetrate its secrets. The learning⁷ of the early ages was expressed in concise maxims, and concealed the noblest ideas and the most precious discoveries⁸ under the form of real enigmas which could not be solved⁹ by the common people.

—ROZAN.

¹ *faire naître.*

² Make these words the subjects.

³ See I. 1.

⁴ *sur quatre membres.*

⁵ See I. 7.

⁶ *unie à.*

⁷ *science.*

⁸ See IV. 51.

⁹ *impénétrable.*

XVIII.—LIBERTY AMONG THE ANCIENTS.

The ancients were unacquainted either with private liberty, or educational liberty, or religious liberty. The human being counted for very little¹ compared to² that holy and almost divine authority which was called the fatherland or the State. The State had not merely, as in our modern societies, the right of justice with respect to citizens; it could strike where there was no guilt,³ and only because⁴ its interests were con-

cerned. Aristides had assuredly committed no crime, and was not even suspected of any; but the city had the right to banish him from its territory, for the simple⁵ reason that Aristides had by his virtues acquired too much influence, and might become dangerous if he wished. This was called ostracism. This institution was not peculiar to Athens; it is found in Argos, in Megara, in Syracuse, and Aristotle hints⁶ that it existed in all Greek cities which had a democratic government. Now ostracism was not a punishment; it was a precaution taken by the city against a citizen suspected of being likely⁷ to embarrass her at a future time. At Athens a man could be accused⁸ and condemned for incivism, viz. for want of love for⁹ the State. Man's life was guaranteed in no way when¹⁰ the interest of the city was at stake. The baneful maxim that the safety of the State is the supreme law was first stated¹¹ by antiquity. It was thought that right, justice, morals¹² should give way to the interest of the fatherland. It is, therefore, a strange error among all human errors to have thought that in the ancient cities man enjoyed liberty. He had not even a notion of it. The ancients, and especially the Greeks, always exaggerated the importance and the rights of society, which¹³ undoubtedly arises¹⁴ from the sacred and religious character with which society was originally invested.¹⁵

—FUSTEL DE COULANGES.

¹ *peu de chose.* ² *vis à vis de.* ³ Say: *without one being guilty.* ⁴ *par cela seul que.*
⁵ *seul.* ⁶ *faire entendre.* ⁷ See XI. 5. ⁸ See VII. 25. ⁹ See XII. 7. ¹⁰ *dès que.*
¹¹ *formuler.* ¹² See II. 6. ¹³ See III. 27, or use *cela.* ¹⁴ *tenir à.* ¹⁵ *revêtir.*

XIX.—THE THREE AGES OF POETRY.

Poetry has three ages, each of which corresponds to an epoch of society,—the ode, the epic poem, and the drama. Primitive times are lyric, ancient times are epic, modern times are dramatic. The ode sings of¹ eternity, the epic poem solemnizes history, the drama depicts life. The characteristic of the first poetry is artlessness, of the second, simplicity, of the third, truth. The characters of the ode are colossi,—Adam, Cain, Noah; those of the epic poem are giants,—Achilles, Atreus, Orestes; those of the drama are men,—Hamlet, Macbeth, Othello. The ode is based² upon ideality,³ the epic poem on sublimity, the drama on reality. Finally, this triple poetry flows from three great sources,—the Bible, Homer, and Shakespeare.

Such are the different aspects of thought in the different eras of man and of society. Those are⁴ its three faces,—youth, manhood, and old age. Whether we⁵ examine one literature in particular, or all literatures together, we shall always arrive at the same fact,—lyric poets before epic poets, and the latter before dramatic poets. In France, Malherbe before Chapelain, Chapelain before Corneille; in ancient Greece, Orpheus before Homer, Homer before Eschylus; in the earliest⁶ of all books, Genesis before Kings, Kings before Job; or to return to⁷ that great scale of all poetry which we were passing over just now, the Bible before the Iliad, the Iliad before Shakespeare. Society, in fact, begins by singing what it dreams, then relates what it does, and lastly sets itself to describe what it thinks.

It may be added, in conclusion, that everything in nature and in life passes through these three phases,⁸—the lyric, the epic, and the dramatic, because everything is born, struggles, and dies.

—VICTOR HUGO.

¹ Use the accusative.

² *vivre*.

³ *l'idéal*.

⁴ *Voilà*.

⁵ *on*.

⁶ *primitif*.

⁷ *reprandre*.

⁸ Insert *de*.

XX.—THE TYRANT.

The tyrant of Greek cities was a personage of whom nothing can now give us an idea. He was a man who lived in the midst of his subjects, without intermediary and without ministers, and who punished them directly. He was not in that elevated and independent position in which the sovereign of a great State is.¹ He had all the petty passions of the private man; he was not insensible to the profits of a confiscation; he was capable of anger and the desire of personal vengeance; he knew fear; he knew that he had enemies close around² him, and that public opinion approved of assassination when³ a tyrant was struck down. We can guess what the government of such a man may be.¹ With two or three honourable exceptions, the tyrants who rose⁴ up in all the Greek towns, in the fourth and third centuries, reigned only by flattering what was bad in the common people⁵, and by putting down⁶ violently everything which was superior in⁷ birth, wealth, or merit. Their power was unlimited; the Greeks were able to see⁸ how easily the republican government was changed into despotism when⁹ it did not profess a great respect for individual rights. The ancients had given such power to the State that, when a tyrant took this omnipotence¹⁰

in his hands, men had no longer any guarantee against him, and that he was legally the master of their life and property.

—FUSTEL DE COULANGES.

¹ See IV. 29. ² *tout près de.* ³ Say: *when it is, &c.* ⁴ *s'élever.* ⁵ *la foule.*
⁶ *abattre.* ⁷ *par.* ⁸ *reconnaître.* ⁹ Place subordinate sentence after *government.*
¹⁰ See IV. 49, &c.

XXI.—A MODEL PASHA.

Ali, a pasha of Bagdad, much beloved by the Sultan and much feared by his subjects, was a true Mussulman, a Turk of the old school¹. As soon as dawn enabled one² to distinguish a white thread from a black one he would stretch a carpet on the ground, and, with³ his face turned towards Mecca, piously go through⁴ his ablutions and his prayers. When his devotions were over⁵, two black slaves dressed in scarlet brought him his pipe and coffee. Ali installed himself on a couch with³ his legs crossed, and remained thus the whole day long. Sipping Arabian coffee, black, bitter, and burning, lazily⁶ smoking Smyrna tobacco in a long *narghilé*, sleeping, doing nothing, and thinking still less, was⁷ his way of ruling. Every month, it is true, an order from⁸ Stamboul requested⁹ him to send a million piastres to the imperial exchequer. On that day this good-natured Ali, putting aside¹⁰ his usual composure, summoned before him the richest merchants in Bagdad, and politely asked them for two million piastres. These poor fellows would raise their hands to heaven, beat their breasts, pluck out their beards¹¹, and, weeping, swear they had not a penny. They implored the pity of the pasha and the mercy of the Sultan. Whereupon Ali, while continuing¹² to take his coffee, had them bastinadoed on the soles of their feet until they brought him the money which did not exist, and which they at length¹³ always found somewhere. When the sum was counted out⁵ the faithful administrator sent one half to the Sultan, threw the other half into his own money-box, and resumed his smoking. He was a model¹⁴ pasha.

—LABOULAYE.

¹ A different metaphor. ² Omit. ³ See II. 12. ⁴ *faire.* ⁵ See I. 1.
⁶ *lentement.* ⁷ Make emphatic. See IV. 10, 15. ⁸ See XII. 6. ⁹ *enjoindre.*
¹⁰ *sortir de.* ¹¹ See VIII. 29, 32. ¹² Say: *without ceasing.* ¹³ See XI. 5.
¹⁴ Say: *the model of.*

XXII.—FEAR.

You say you were afraid. I do not believe it. You are mistaken about the word and about the feeling you have experienced. An energetic man is never afraid when facing¹ a pressing danger. He is moved, agitated, anxious; but fear² is a different thing. Allow me to explain. Fear (and the boldest may be afraid) is something dreadful, an atrocious feeling something like a dissolution of the soul, a frightful spasm of the mind and heart, the mere remembrance of which produces shudders of anguish. But when one is brave, it takes place neither when facing³ an attack, an inevitable death, nor all the known forms of danger. It takes place in certain abnormal circumstances, under certain mysterious influences, in presence of vague dangers. True fear is something like a reminiscence of the fantastic terrors of former days. A man who believes in ghosts, and who imagines he sees⁴ a spectre in the night, must experience fear in all its dreadful horror. I myself had a taste⁵ of fear in broad day, about ten years ago. I felt it last winter in a December night. And yet I have passed through many dangers, many adventures which seemed mortal.

I have often fought. I have often been left for dead by robbers. In America I have been condemned to be hanged as an insurgent, and thrown into the sea from the deck of a ship on the Chinese coasts. Each time I thought I was lost⁶, and I at once resigned myself to my fate⁷ without emotion, and even without regret, but that is not fear⁸.

—DE MAUPASSANT.

¹ *en face de*.

² Make this word emphatic.

³ Use *devant*.

⁴ See III. 2, &c.

⁵ *deviner*.

⁶ See III. 11.

⁷ *prendre son parti*.

⁸ Make this word emphatic. See IV. 69.

XXIII.—LIGHTS IN PAINTING.

The¹ daughter of light, painting creates in her turn a light for herself. The arrangement of light and shade, that is to say, the *clair-obscur*, is often confused and unharmonious in external Nature. The artist must show the effects of light in harmonious unity. The intensity and the choice of the luminary may vary at his will², and this enables³ unity to become the source of the most numerous individual varieties.

Leonardi di Vinci prefers for his painting, like women for

their beauty, the softened glow of a lamp or of twilight. He is fond of surrounding his most life-like forms with a mysterious gauze of twilight⁴, and the poetry of his Joconda is perhaps largely owing to that misty veil⁵ placed between her and us. Rubens, on the other hand⁶, opens his windows wide open to the sun. His painting is dazzling, magnificent, pompous. Rembrandt, a¹ thoughtful painter, a man absorbed in contemplation, hates, on the contrary, broad daylight. He lives in a studio into which there⁷ penetrates only a ray, the fine effects⁸ of which he understands wonderfully. All his pictures are marvels, on account of the way in which he perceives and renders the light produced by a well-arranged luminous vapour⁹. Proudhon affects moonlight; it is the orb of night which inspires in this melancholy painter his soft shades and pale lights. Claude Lorrain paints the sun himself, and when he hides the radiant orb he at least borrows from him all his light, and casts¹⁰ it unstintedly¹¹ on his canvas.

—PAPILLON.

¹ See IX. 7.
⁷ Omit.

² *gré.* ³ *suffire pour que.*
⁸ See IV. 31. ⁹ *effluve.*

⁴ Use an adjective. ⁵ *voile.* ⁶ *lui.*
¹⁰ *projeter.* ¹¹ *avec effusion.*

XXIV.—A SCHOOLBOY'S TRICKS.

I remember my tricks¹ on my good-natured master. As is² proper for every noted botanist he had a large nose; moreover, he was so³ short-sighted that, being obliged to examine flowers at too close a distance, he always had the end of his nose stained yellow from the pollen with which he conscientiously daubed himself. And I laughed immoderately⁴, refusing to tell the cause of my irreverent⁵ mirth.

One of my favourite pranks consisted in putting together on the same stem, by means of⁶ a green silk thread, leaves from different plants, on the top of which I placed⁷ a flower plucked at random, and putting on an innocent and puzzled look, I would ask my master to name this strange piece of vegetation⁸ for me. Each time he fell into the trap. Only at last an awkwardly-made graft or a coarse seam⁹ betrayed my fraud, and the kind Mr. Desmarets would also laugh, merely warning me, by way of¹⁰ revenge, that he would catch me in his turn, which, between ourselves, was not a difficult matter. If my old teacher of botany is still living, and if, by chance, he happens to see¹¹ these lines, I entreat him to consider¹² them not the malicious recollection of a boyish trick of times

long past,¹³ alas! but a friendly homage paid in a familiar form to the most unpretending and best of scholars I have met¹⁴ in my life.

—ADRIEN MARX.

¹ niches. ² See V. 10. ³ au point. ⁴ sans retenue. ⁵ See I. 7.
⁶ à l'aide de. ⁷ Use surmonter. ⁸ végétal. ⁹ suture. ¹⁰ en manière de.
¹¹ fall under his eyes. ¹² voir. ¹³ Say: bien lointaine. ¹⁴ approcher. What mood?

XXV.—THE SYBARITES.

“In the country where I have just been,”¹ said a Sybarite, “I saw people making² a ditch; merely³ looking at them gave⁴ me lumbago.” “I believe you,” continued another, “for what you say about it gives me a stitch in the side” (*Diodorus Siculus*).

Sybaris, founded by the people⁵ of Locris⁶ on the Gulf of Tarentum, was one of the largest and most powerful towns in Southern Italy. Although⁷ now a mere heap of ashes, it had made itself famous by the degree of effeminacy and corruption to which its inhabitants had attained⁸. They had banished from the town all occupations which, by their noise, might trouble their repose. The cock even had been driven away. It is said⁹ that they sent out their invitations to dinner a year in advance in order to have leisure to prepare a delicate repast. “No difference is made in this town between pleasures and necessities; prizes are given at the public expense to those who can discover new pleasures. The men are so effeminate and their adornment so like that of women, they make up¹⁰ their complexions¹¹ so well, they curl their hair with so much art, they spend so much time in improving¹² themselves at their mirrors, that there seems to be only one sex in the town. Far from¹³ the multiplicity of pleasure giving the Sybarites more delicacy, they can no longer distinguish one feeling from another¹⁴. Their minds, incapable of feeling pleasures, seem to be sensitive¹⁵ only to pains. A citizen was disturbed a whole night by a rose which had formed a rumple in¹⁶ his bed.”

—ROZAN.

¹ Say: from where I come. ² creuser. ³ rien que. ⁴ Use venir impersonally.
⁵ Use the plural. ⁶ La Locride. ⁷ See III. 61. ⁸ parvenir.
⁹ See VII. 26, 27. ¹⁰ composer. ¹¹ See VIII. 29. ¹² corriger. ¹³ Bien loin que.
¹⁴ d'avec un sentiment. ¹⁵ avoir de la délicatesse. ¹⁶ se replier dans.

XXVI.—A NEAPOLITAN SCAMP.

Pallone was a sturdy fellow. Born in the *fondaco*, of an unknown father and a forgotten mother, he knew no trade, still

less the alphabet, and lived in the streets, how¹, it was not known; he boasted of robbing² the passers-by and of intimidating the police spies. The orbits of his eyes were set³ obliquely; the eyebrows, meeting⁴ above the nose, formed a circumflex accent; a large tuft of hair which he had allowed to grow over his forehead, and which he would throw back⁵ arrogantly, imposed upon many people. He was⁶ clever and fertile in resources⁷. In less than a day he was able⁸ to roll my cigarettes and smoke them, clean my boots and wear them, brush my clothes and empty their pockets. On leaving me he went into the service of Alexandre Dumas, who was then in Naples, and he managed to steal a horse from him. He had every vice; one had no hold⁹ upon him except through religion, for he believed in the devil, and every night would mumble a *Pater*, of which he murdered¹⁰ nearly every word. One evening when I showed him an engraving of the *Last Judgment*, in which the devil Charon was seen driving¹¹ back the damned into the Styx by a vigorous use¹² of his oar, Pallone returned to me a handkerchief, a purse, a cigar-case, and a bunch of keys which he pretended he had¹³ torn at the peril of his life from the hands of an assassin armed to the teeth.

Besides hell Pallone was afraid of a beating¹⁴, which did not prevent him from doing evil, but forced him to confess his misdeeds and make amends for them. He allowed himself to be thrashed¹⁵ even by people not so strong as himself when they wore a frock-coat;¹⁶ the *galantuomini*, whom he detested and robbed unscrupulously, were nevertheless superior beings in his eyes, who had the right to beat and insult him; he bowed down¹⁷ to them while picking their pockets. So that, thanks to religion and the cudgel, it was possible to live with Pallone and his like.

—MARC MONNIER.

¹ *de quoi*. ² *détrousser*. ³ Say: *he had the eyes split*. ⁴ Not *rencontrer*.
⁵ *relever*. ⁶ See I. 1. ⁷ Use noun *industrie*. ⁸ *savoir*. ⁹ Use *tenir*.
¹⁰ *estropier*. ¹¹ See VII. 39. ¹² *à grands coups*. ¹³ See III. 3, 9.
¹⁴ *le gourdin or la trique*. ¹⁵ *gourmer*. ¹⁶ See IX. 3. ¹⁷ *se courber*.

XXVII.—THE DANDY.

The brilliant history of dandies, their errors and their successes, their crimes and their conversions, from Alcibiades to Lord Byron, forms one of the most interesting chapters in the moral annals of man. We owe them some beautiful things, many bad ones¹, not a single good one¹, for the diabolical element of their nature is so powerful that it is unaffected²

even by repentance and conversion, and that it taints all their works.

They have won some battles, taken part in some important revolutions, brought about the fall of a certain number of governments, cruelly assisted³ certain political reactions, helped to carry out some revolutionary measures, and made⁴ a fair number of bold strokes. They have provided⁵ literature with the types of Don Juan and Lovelace, and we owe them Childe Harold and Lara. I must, moreover, say that if we considered the matter⁶ very closely and with a good moral microscope, we should discover perhaps that we are indebted to them for the Trappist monastery, and, more important⁷ still on account of its historical results, for the Institute of Jesuits itself. He⁸ is therefore a remarkable type of man; whatever one may think, in any case he⁸ is not more detestable for that. A well-defined⁹ dandy nature is the quintessence, the superfine elixir of immorality; there is none on which original sin has left such a deep impress. You can imagine nothing which is further, I shall not say, from Christian feelings, but the simplest feelings of humanity. The chief¹⁰ faculty of this character is pride—not that philosophical pride, the preserver of moral dignity, which almost deserves the name of virtue, but an instinctive pride like the cruelty of the tiger, the majesty of the lion. This instinctive pride engenders an egoism so powerful that nothing can conquer it or soften it, neither pity nor remorse, nor the sight¹¹ of suffering, nor the example of charity and devotedness, nor the admiration of great things, nothing, except however the blows of fortune. This nature which cannot be moved by anything human, is incapable¹² of withstanding misfortune. As long as he is flourishing and splendid, nothing can equal his confidence¹³ and his contempt; but let him suddenly be stripped of his riches, visited by sickness, tried by sorrow, then, his pride changing to despair, he will make entreaties to destiny, dream of suicide and monastic solitude, and meditate on ascetic rules. In times of strong¹⁴ Catholic faith some have been known¹⁵ to propose conditions to God, and promise Him exemplary conduct if He would restore their departed happiness.

—MONTÉGUT.

¹ See V. 20.

² Use *résister*.

³ *servir*.

⁴ *opérer*.

⁵ *fournir*.

⁶ Use the pronoun *y*.

⁷ A word to be supplied.

⁸ See VIII. 12.

⁹ *accusé*.

¹⁰ *maitresse*.

¹¹ Not *vue*.

¹² *savoir*.

¹³ *assurance*.

¹⁴ *grand*.

¹⁵ *voir*. Avoid passive.

XXVIII.—INFLUENCE OF BIRTH.

Birth is everything; those who come into the world poor and naked are always desperate fellows. The result is¹ deeds or suicide according to the disposition of the persons. When they have the courage, like me, to put their hand to everything, well, they make a noise in the world.² What can you expect³? People⁴ must live. They⁴ must find their place and make a hole for themselves. I have made mine like a cannon-ball. So much the worse for those who were in my way.⁵ What is to be done? Everyone eats according to his appetite. I was very hungry. Why,⁶ Your Holiness, at Toulon, I had not wherewith to buy a pair of epaulets, and instead⁷ I had a mother and I do not know how many brothers on my hands.⁸ All that is provided for suitably enough, I hope. Josephine had married me as if through pity, and we are going to crown her, in spite of⁹ her notary, who said that I had nothing but my cloak and sword. He was not wrong, I admit.¹⁰ Imperial cloak and crown, what is it all? Is it mine? A costume, an actor's costume! I shall put it on¹¹ for an hour and I shall have enough of it. Then I shall put on once more¹² my officer's dress and get on horseback; all my life on horseback. I shall not sit¹³ a single day without running the risk of being thrown down from the chair. Is that a very enviable thing¹⁴? Eh? —ALFRED DE VIGNY.

¹ Say: *That turns to.* ² Use *diable*. ³ *vouloir*. ⁴ *On*. ⁵ Say: *before me.*
⁶ *Tenez.* ⁷ Add *of them*. ⁸ A different metaphor in French. ⁹ *à la barbe de.*
¹⁰ *ma foi!* ¹¹ The immediate future. ¹² *reprendre.* ¹³ *être assis.*
¹⁴ Use a verb.

XXIX.—THE ENGLISH HORSE.

Which is the country in Europe where the thorough-bred horse plays the most brilliant part? It is England. Why? The horse continues to reign and govern in England, because England is *the* country of the world where oppression assumes the most odious and revolting character. There we find¹ some thousand Norman families which possess, by themselves, all the soil, fill all posts, and make² all laws, exactly as on the day after the Battle of Hastings. In England the conquering race is everything, the rest of the nation is nothing. The English lord prizes his horse in proportion to the contempt he has³ for the Irishman, for the Saxon, inferior races which he

has conquered in alliance⁴ with his horse. Be careful⁵, therefore, not to hurt a single hair of the tail of a noble courser of Albion, you who care for⁶ your money or your liberty; for the horse is the appanage of the titled aristocracy, and these lords have by⁷ law declared⁸ their horse inviolable and sacred. You may knock a man down with your fist, you may lead your wife to market with⁹ a halter round her neck, you may drag a wretched woman¹⁰ in the mud of the gutter, the daughter of the poverty-stricken artisan whom misery has condemned¹¹ to infamy. The law of Great Britain tolerates these peccadilloes. In the eyes of¹² the Norman race of Albion, the English people has never formed part of humanity.

—TOUSSENEL.

¹ *Ils sont là.*

² *font décider.*

³ *porter.*

⁴ *de compte à demi.*

⁵ *Use se garder.*

⁶ *tenir à.*

⁷ *de par.*

⁸ *See II. 15.*

⁹ *See II. 12.*

¹⁰ *Mind the order of the words.*

¹¹ *vouer.*

¹² *Pour.*

XXX.—A BANQUET AT CARTHAGE.

There were gathered men of all nations, Ligurians, Lusitanians, Balearians, Negroes, and fugitives from Rome. Along with the heavy Dorian dialect, one could hear the rustling¹ Celtic syllables resounding like battle chariots, and the Ionian terminations clashed against the consonants of the desert, as harsh as the cry of the jackal. The Greek was recognized by his slender figure, the Egyptian by his high² shoulders, the Cantabrian by his great calves. Carians were haughtily swaying to and fro the plumes of their helmets³; Cappadocian archers had painted large flowers on their⁴ bodies with the juice of herbs; and some Lydians, wearing women's dresses, were dining in slippers and with ear-rings. Others, who, for display, had besmeared themselves with vermilion, resembled statues of coral. The Gauls, with⁵ their long hair turned up on the top of their heads, fought with each other for⁶ the water-melons⁷ and the limes which they munched with the pcel. Some Negroes who had never seen lobsters were scratching each others' faces with⁸ their red prickles⁹. But the shaven Greeks, whiter than marble statues, threw behind them the leavings on their plates; while shepherds from Brutium, clothed in wolf-skins, were eating greedily in silence, with their faces close to¹⁰ their food.

—GUSTAVE FLAUBERT.

¹ *bruire.*

² *remonté.*

³ *See VIII. 29.*

⁴ *See VIII. 32.*

⁵ *See II. 12.*

⁶ *s'arracher.*

⁷ *pastèques.*

⁸ *à.*

⁹ *piquants.*

¹⁰ *close to=dans.*

XXXI.—A LETTER.

Dear Mrs. X—¹⁰,

Write to me as soon as you receive¹ this letter, for I have not had news of you for² some time. Until now I have been moving about³ so much, that I could not give you any fixed address. At present, without being more settled⁴, I depend more on myself and I am better able to know what I shall be doing⁵, the ordinary risks of life excepted. Address your letters to Mr. C—, Strasburg, To be called for; they will reach me wherever I am, and in all probability I shall be in Switzerland. I am going there to escape the dog-days⁶, while getting nearer you. I shall spend all the warm season in these mountains. I shall go down in October. The weather⁷ will then be pleasant with you, and I shall pay you a visit, not only this winter, but every winter. This was my former plan, my finest castle in the air⁸, and the dearest of my dreams, which nothing now prevents me from realizing.

I end as I began by begging you to write to me. That is the only reason I have for writing to you, for I am certainly the laziest of all your correspondents, and you would hardly ever hear from⁹ me, if I could do without hearing from you.

I remain,

Yours respectfully¹⁰,

PAUL LOUIS COURIER.

¹ What tense?

² *il y a*.

³ *courir*.

⁴ *stable*.

⁵ *devenir*.

⁶ *la rage de la canicule*.

⁷ Use *faire* impersonally.

⁸ A different metaphor.

⁹ = have news of.

¹⁰ See Extract LXXXI.

XXXII.—FREDERICK II.

Frederick was a little man, with big shoulders, and a large, harsh, piercing eye, a strange being. He was a wit, a musician, a philosopher with immoral and ridiculous tastes; a great maker¹ of poor² French poetry, he did not know Latin and despised German; a pure logician, who could not comprehend³ either the beauty of ancient art, or the depth of modern science. He had, however, one thing on account of which⁴ he deserved to be called great: *he willed*. He willed to be brave, he willed to make Prussia⁵ one of the first states of Europe, he willed to be a legislator, he willed that the

deserts of Prussia should be peopled. He succeeded⁶ in everything. He⁷ was one of the founders of military art, a link between Turenne and Napoleon. When the latter entered Berlin, he only asked to see the tomb of Frederick, appropriated his sword, and said: "This is mine".

—MICHELET.

¹ *faiseur*.

² *petit*.

³ *saisir*.

⁴ *par quoi*.

⁵ See II. 33.

⁶ *venir à bout*.

⁷ See VIII. 15.

XXXIII.—PRINTING.

I. Let us stop for a moment and examine what the idea might be which lay hidden in the enigmatical words of the archdeacon:—*This will destroy¹ that: the book will destroy the edifice*.

In our opinion, this idea had two aspects. It was, in the first place, a priestly idea. It was the terror of the priesthood in presence of a new agent, Printing. It was the dismay and astonishment of the man of the sanctuary, brought face to face with Gutenberg's light-giving² printing-press. It was the pulpit and the manuscript, the spoken and the written word, becoming alarmed at the printed word, something like the bewilderment of a sparrow on seeing the Angel Legion spreading³ his six million wings. It was the cry of the prophet who first⁴ hears the rustling and swarming of emancipated humanity, who sees, in the future, intellect undermining faith, opinion dethroning belief, the world shaking Rome. It was the prognostic of the philosopher who sees human thought, made volatile by the press, evaporating from the theocratic crucible; the terror of the soldier who exclaims on examining the brazen battering-ram:—*The tower will fall*. It meant that one force was going to succeed another. It meant:—*The Printing-press will destroy the Church*.

But underneath this idea, undoubtedly the first and simplest, there was, in our opinion, another, a newer one⁵, a corollary to the first, less easy to see and more easy to dispute, a view quite as philosophical, no longer a priestly one⁶ merely, but a scholarly and artistic one. It was the presentiment that human thought, in changing its⁷ form, was going to change its⁷ mode of expression; that the chief idea of each generation would no longer be written with the same material and in the same way; that the book of stone, so substantial and so durable, was about to give place to the book of paper, more

substantial and more durable still. In this connection⁸, the vague formula of the archdeacon had a second meaning. It meant that one art was going to dethrone another. It signified:—*Printing will destroy Architecture.*

¹ *tuer.*² *lumineux.*³ *ouvrir.*⁴ *déjà.*⁵ See V. 20, and VIII. 50.⁶ *Say: of the priest.*⁷ *Not sa.*⁸ *rapport.*

XXXIV.

II. The Invention of Printing is the greatest event in history. It is the mother-revolution. It is humanity's mode of expression totally renewed¹, it is human thought casting off² one form and putting on another, it is the complete and final³ sloughing⁴ of that symbolic serpent, which, since the days of Adam, has represented intelligence.

In the form of Printing⁵, thought is more imperishable than ever; it is volatile, imperceptible, indestructible. It mingles with the air. In the days of architecture, it became⁶ a mountain and laid a powerful⁷ hold⁸ upon a century and a place. It now becomes a flock of birds, scatters itself to the four winds, and occupies at the same time every point of air and space.

We repeat, who does not see that in this way it is much more indelible? From being solid matter it becomes a living thing. It passes from duration to immortality. One may demolish a heap, how can one⁹ extirpate ubiquity? If¹⁰ a deluge comes, the mountains will have long disappeared beneath the waters, when the birds will still be flying; and if but a single ark is riding on the surface of the flood¹¹, they will settle upon it, float¹² with it, witness with it the waters subsiding¹³, and the new world which rises from this chaos will, on awakening, see hovering over it, winged, living, the thought of the world that has been engulfed.

—VICTOR HUGO.

¹ Use a subordinate sentence.² *dépouiller.*³ *définitif.*⁴ *changement de peau.*⁵ Use noun in apposition.⁶ *Se faire.*⁷ Use an adverb.⁸ *lay hold = s'emparer.*⁹ Omit *can one.*¹⁰ Omit *if.* See III. 55.¹¹ *cataclysm.*¹² *surveiller.*¹³ Use noun *décru.*

XXXV.—A VAINGLORIOUS CHALLENGE.

Let the trumpet of the last judgment sound when it may¹, I shall come with this book in my hand, and present myself before the Sovereign Judge. I shall say boldly: That is what

I have done, what I have thought, what I have been. I have told the good and the evil with equal frankness. I have kept back² nothing bad, added nothing good; and if by chance³ I have made use of some trivial flower of speech⁴, it has never been done⁵ except to fill a blank arising from my lack of memory. I may have supposed to be true what I knew may have been so, never what I knew to be false. I have shown myself such as I was; contemptible and vile, when I was so; good, generous, sublime, when I was so; I have unveiled my inner nature⁶ such as Thou hast seen it Thyself, O Eternal One. Gather around me the innumerable host of my fellow-men; let them listen to my confessions, let them bewail my baseness⁷, let them blush at my wretchedness. Let each of them in his turn uncover, with the same sincerity, his heart at the foot of Thy throne⁸, and then let a single one of them tell Thee if he dares: *I was better than that man.*

—J. J. ROUSSEAU.

¹ *vouloir.*

² *taire.*

³ Use *arriver* impersonally.

⁴ *ornement.*

⁵ Omit *done.*

⁶ *intérieur.*

⁷ *indignités.*

⁸ Arrange the phrases carefully.

XXXVI.—HER FIRST APPEARANCE.

I soon learned¹ that sometimes proverbs do not usurp their reputation for² wisdom, that, in certain cases, when there is a will there is a way, and that with a little willingness I could put my uncle's advice³ into practice. I do not mean by that that I did no more foolish things; oh no, that still happened frequently enough, but I succeeded in bringing myself to my senses⁴, in becoming relatively calm.

Thanks to my name, my beauty, and my dowry, many sins against propriety⁵ were pardoned⁶ me. I was the spoilt child of dowagers, who complacently related anecdotes of my grandparents, great-grandparents, and certain ancestors, whose sayings and doings⁷ must have been⁸ very remarkable for these amiable marchionesses to speak⁹ of them so warmly. I discovered with satisfaction that ancestors are of some good in life, and often cover with their dusty ægis the recklessness and crotchets of young descendants who come from the depths of the woods.

I was the spoilt child of prospective husbands, who saw my dowry sparkling in my beautiful eyes¹⁰, the spoilt child of danciers, who were amused by my flirtations, and I confess

low, very low, that I felt an immense pleasure in ravaging hearts and metamorphosing certain heads into weather-cocks.

—JEAN DE LA BRETTE.

¹ *savoir*. ² *de*. ³ Use the plural. ⁴ *se dégriser*. ⁵ See I. 6. ⁶ See VII. 28.
⁷ *faits et gestes*. ⁸ See VII. 56, 57. ⁹ See VII. 35. ¹⁰ Mind the order of the words.

XXXVII.—THE MAKING OF AN EMPEROR.

We have just made an emperor, and for my part I have not put any obstacles in the way¹. Here is the story. This morning D'Anthouard calls us together, and informs us of the matter to be considered², but in a plain way, without preamble or peroration. "An emperor or a republic, which is most to your liking?" just as people say, "Roast or boiled, what will you have?" When his speech is finished³ we all look at each other, sitting⁴ in a circle. "Gentlemen, what is your opinion⁵?" Not a word; nobody opens his⁶ mouth. This lasted a quarter of an hour or more, and was becoming embarrassing for D'Anthouard and for everybody, when Maire, a young man, a lieutenant you may have seen, got up and said—"If he wishes to be an emperor let him be one⁷; but, to say what I think⁸, I don't approve of it at all." "Explain yourself," said the colonel. "Do you wish it or do you not wish it?" "I don't wish it," answered Maire. "Well and good!" A fresh silence. We begin again to look at each other, like people who see each other for the first time. We should be still there if I had⁹ not spoken¹⁰. "Gentlemen," I said, "it seems to me that, subject to correction, this does not concern us. The nation wishes an emperor. Is it for us to discuss¹¹ the matter?" This argument appeared so convincing, so luminous, so *ad rem*, . . . anyhow¹², I carried¹³ the meeting with me. Never had¹⁴ an orator such a complete success. We got up, we signed, and we went and played billiards. Maire said to me—"Upon my word, major¹⁵, you talk like Cicero; but, pray, why are you so anxious he should be emperor?" "To have it over¹⁶, and get our game of billiards. Were we to stay there all day? Why are *you* opposed to it?" "I do not know," he said to me, "but I thought he was fitted for something better." That is what the lieutenant said¹⁷, and¹⁸ I do not think it so very stupid. In fact, what does it mean, tell me, . . . a man like him, Bonaparte, a soldier, the leader of an army, the first captain in the world, to wish to be

called¹⁹ Majesty? To be Bonaparte, and to turn sire! 'He aspires to come down!' —COURIER.

¹ Use *nuire*.² Use *s'agir*.³ See III. 45 and VII. 43.⁴ See VII. 39.⁵ *opiner*.⁶ See VIII. 32.⁷ Say: *it*.⁸ Use a noun.⁹ See VII. 14.¹⁰ *prendre la parole*.¹¹ *délibérer*.¹² *Que voulez-vous?*¹³ *entraîner*.¹⁴ See IV. 5.¹⁵ *commandant*.¹⁶ *en finir*.¹⁷ Use noun *propos*.¹⁸ Use an adjectival sentence.¹⁹ See II. 35.

XXXVIII.—ARCHITECTURE.

I. Till Gutenberg's time¹, architecture is the principal writing, the universal writing. This granite book begun by the East, continued by Greek and Roman antiquity, had its last pages written by the Middle Ages². Moreover, this phenomenon of a popular architecture succeeding an architecture of caste, which we have just observed in the Middle Ages, is reproduced in the human mind with every analogous movement in the other great epochs of history. Thus, to enunciate here only summarily, a law which would require volumes for its exposition, in the remote³ East, the cradle of primitive times, after Hindoo architecture we have⁴ Phœnician architecture, that opulent mother of Arabian architecture; in antiquity, after Egyptian architecture, of which the Etruscan style and the Cyclopæan monuments are but a variety, we have Greek architecture, of which the Roman style is but a continuation, surmounted⁵ by the Carthaginian dome; in modern times after Norman architecture, Gothic architecture. By splitting up⁶ these three series, we shall find in the three elder sisters, Hindoo architecture, Egyptian architecture, and Norman architecture, the same symbol, viz., theocracy, caste, unity, dogma, myth, God; and for the three younger sisters, Phœnician architecture, Greek architecture, and Gothic architecture, whatever may be the diversity of form inherent in their nature, the same meaning also, viz., liberty, democracy, man.

In the Hindoo, Egyptian, or Norman structures, whether he is called Brahmin, Magus, or Pope, we always feel the influence of⁷ the priest, nothing but the priest. Not so⁸ in popular architectures. These are richer and less holy. In the Phœnician, we feel the influence of⁷ the merchant; in the Greek, of the republican; in the Gothic, of the townsman.

¹ Omit *time*.² Make this the subject.³ *haut*.⁴ Omit *we have*.⁵ *surchargé*.⁶ *dédoubler*.⁷ Omit *the influence of*.⁸ Expand into a complete sentence.

XXXIX.

II. The general characteristics of any theocratic architecture are immutability, horror of progress, the preservation of traditional lines, the consecration of primitive types, the constant adaptation¹ of all human and natural² forms to the incomprehensible caprice³ of the symbol. They are dark⁴ books, which the initiated alone can decipher. Moreover, every form, every deformity even, has in it a meaning which renders it inviolate. Do not ask Hindoo, Egyptian, or Norman structures⁵ to reform⁶ their drawing or improve their statuary. Every improvement is to them impiety. In these architectures, it seems as if⁷ the rigidity of dogma had spread over the stone a kind of⁸ second petrification. The general features of popular structures, on the contrary, are variety, progress, originality, wealth, perpetual movement. They are sufficiently free⁹ from the trammels¹⁰ of religion to think of their beauty, to bestow care upon¹¹ it, to be unceasingly altering¹² their adornment of statues and arabesques. They are characteristic of the century. They have something human which they ever unite with the divine symbol under which they are still produced¹³. Hence those edifices, penetrable to every mind, to every intellect, to every imagination, still symbolical, but as easy to understand as nature herself. Between the theocratic architecture and these, there is the same difference as between¹⁴ a sacred and¹⁴ a profane language, between hieroglyphics and art, between Solomon and Phidias.

¹ *pli.*² Use nouns for these adjectives.³ Use the plural.⁴ *ténébreux.*⁵ *maçonneries.*⁶ Use subordinate sentence with *que.*⁷ As if = *que.*⁸ *comme.*⁹ *détaché.*¹⁰ *entraves*, or may be omitted.¹¹ *soigner.*¹² *corriger.*¹³ Use a reflexive verb.¹⁴ *de...à* (omit *same as*).

XL.

III. From the date¹ of the invention of printing, architecture gradually becomes² withered, wasted³, and bare. How we feel that the waters are getting lower, that the sap is receding⁴, that the thought of times and peoples are withdrawing from it! The declension is almost imperceptible in the fifteenth century, the press is still too feeble, and at the most draws off⁵ from mighty architecture its excess of vitality. But from the sixteenth century onward the malady of archi-

ture is visible; it is already no longer the essential expression⁶ of society; it becomes a wretched classical art; from being⁷ Gallic, European, indigenous, it becomes Greek and Roman; from being true and modern, pseudo-antique. It is this decline which is called the Renaissance. A⁸ magnificent decline nevertheless, for the old Gothie genius, that sun which sets behind the gigantic Press of Mayence, penetrates for some time longer with its last rays all that hybrid jumble⁹ of Latin arcades and Corinthian columns. It is this setting sun which we take for a dawn.

Yet, from the moment when architecture is no longer an art like another, as soon as it is no longer art in its totality¹⁰, sovereignty, and tyranny, it has no longer the force to restrain the other arts. They therefore become emancipated, break the yoke of architecture, and depart each their own way. Each of them gains by the separation. Isolation makes everything larger¹¹. Sculpture becomes statuary¹², image-making becomes painting, the canon becomes music. One would say it was an empire becoming dismembered on the death of its Alexander, of which the provinces become kingdoms.

—VICTOR HUGO.

¹ Use *partir*.

² See II. 32.

³ *s'atrophier*.

⁴ *s'en aller*.

⁵ *soutirer*.

⁶ Use a verb.

⁷ Omit *being*.

⁸ See IX. 8.

⁹ *entassement*.

¹⁰ Use adjectives.

¹¹ See II. 32.

¹² Without an article.

XLI.—THE FRENCH REVOLUTION.

The French Revolution is the earliest attempt of humanity to take its own reins in hand and guide itself. It is, in the life of nations, the corresponding moment to that in which the child, until then led by spontaneous instincts, by the caprice and will of others, takes up a position¹ as a person who is² free and responsible for his actions. . . . The true history of France begins in '89; everything preceding is the slow preparation for '89, and is interesting³ only in that connection⁴. . . . The principles of '89, those new principles for which nobles and commoners⁵ were roused to fury⁶, the French language had formulated⁷ in terms which have made the circuit of the world. Whatever their origin⁸, the ideas of tolerance, liberty, equality, have moved the world only when expressed⁹ in French. French has been the Revolution's vehicle of communication¹⁰. The universality of our language, a true filter¹¹ for clarifying ideas, has helped in a wonderful manner in

spreading¹² our principles. What our authors had begun, our arms have continued. Without Voltaire and without Napoleon there would still be serfs in Silesia.

But the wars of the Revolution have done less for the propagation of the ideas of 1789 than these very principles; it was¹³ their nature to be usurpers¹⁴. There was a virtue, a charm in them, as in those magic words which nothing can withstand; the walls of towns inevitably¹⁵ fell before them. They were greater conquerors than Napoleon. France was only defeated when they turned against her. Being abstract, they were universal; they found access to every reasoning brain. Hence¹⁶, especially, those resounding echoes¹⁷ of the Revolution down through time and space. No historical vibration has reached¹⁸ so far; its¹⁹ undulations will extend²⁰ to the ends of the earth.

—RENAN.

¹ *se poser.* ² *Omit who is.* ³ *Say, has interest.* ⁴ *à ce prix.* ⁵ *See IV. 29.*
⁶ *s'enflammer.* ⁷ *réduire en formules.* ⁸ *Use verb venir.* ⁹ *mettre.* ¹⁰ *Omit.*
¹¹ *See IX. 8.* ¹² *diffusion.* ¹³ *Begin: they were.* ¹⁴ *envahissants.* ¹⁵ *Use devoir.*
¹⁶ *De là.* ¹⁷ *retentissement.* ¹⁸ *porter.* ¹⁹ *See VIII. 36.* ²⁰ *atteindront.*

XLII.—THE DEATH OF THE DAUPHIN.

In his lace-embroidered cot, the little Dauphin, whiter than the cushions on which he lies¹, is reposing with his eyes closed. It is thought he is asleep; but no! The little Dauphin is not asleep. He turns to his mother, and seeing that she is weeping, says to her: "Ma'am², why do you weep? Do you really³ think, like the rest of them⁴, that I am going to die?" The Queen is about to reply; sobs prevent her from speaking. "Do not weep, Ma'am; you forget that I am the Dauphin, and that Dauphins cannot die in this way." The Queen sobs still louder, and the little Dauphin begins to get frightened. "Stop!⁵" he says, "I do not wish death to come and take me, and I can easily prevent it from coming here. Let forty very stout lansquenets be called in⁶ immediately to mount guard around our bed. Let a hundred large cannon watch night and day, with lighted fuse, under our windows! and woe to death if he dares to come near us."

To humour⁷ the royal child, the Queen makes a sign. At once, big cannon are heard rolling in the courtyard, and forty lansquenets, partisans⁸ in hand⁹, place themselves round the room. They are old soldiers¹⁰ with grey mustachios. The little Dauphin claps his¹¹ hands on seeing them. He recog-

nizes one of them and calls him: "I am very fond of you, old Lorrain...just show¹² your big sabre....If death wants to take me, he must be slain, must he not?" Lorrain replies: "Yes, your Royal Highness¹³...". And two big tears flow down his tanned cheeks.

—A. DAUDET.

¹ *être étendu.*

² *Madame la reine.*

³ *bonnement.*

⁴ *Omit.*

⁵ *Hold!*

⁶ *Use faire venir.*

⁷ *complaire à.*

⁸ *pertuisane.*

⁹ *poing.*

¹⁰ *soudards.*

¹¹ See VIII. 31, 32.

¹² *faire voir.*

¹³ *Monseigneur.*

XLIII.—XAVIER DE MAISTRE.

Xavier de Maistre, as is well known¹, spent the end of his career in the capital of Russia with² his brother Joseph, who had retired there to escape the storms of the Revolution. Desirous, however, of seeing his native land before he died³, he returned a few years ago to Savoy, where he was welcomed with the respect and enthusiasm due to one of the most illustrious children of that country.

During a visit which he paid to one of his relations, the⁴ owner of a house at Chambéry, behind which stretched a garden where he had played in his childhood, he wished to revisit alone this scene of his early pleasures. He asked and easily obtained permission from his friend to go there unobserved; but as his visit to this unpretending enclosure was unnecessarily prolonged⁵, his friend, anxious at his long absence, went to look for him, and did not see him; no tree, no salient object could, however, conceal him from sight. At last, after an hour's anxious search, he was discovered lying flat on his stomach by the side of a pool of water. Fearing he had had⁶ an accident, they made haste to go⁷ and pick him up; but they soon had cause to be completely reassured. Xavier de Maistre was throwing small pieces of paper on the surface of the water, and was looking at the water⁸-spiders playing⁹ round them. "I remember," he said to his friend, "that, when a child¹⁰, this pastime amused me greatly; I wanted to see whether it would be so¹¹ now that I am¹² old, and really I have not found a very great difference." —PETIT-SENN.

¹ *Begin: one knows that.*

² *auprès de.*

³ See III. 6.

⁴ See IX. 7.

⁵ See VII. 26.

⁶ *Say: for him.*

⁷ *accourir.*

⁸ *aquatique.*

⁹ See VII. 39, and mind the order of the words.

¹⁰ See V. 11.

¹¹ *de même.*

¹² *Use voilà.*

XLIV.—THE FRENCH NATION.

When I consider this nation in itself, I find it more extraordinary than any of the events of its history. Has there ever appeared on the globe a single one¹ so full of contrasts and so immoderate in each of its acts, more guided by impressions, less by principles; in this way always doing² worse or better than³ was expected, now below the ordinary level of humanity, now much above it⁴; a people so unalterable in its chief instincts that we still recognize it in its portraits made two or three thousand years ago, and at the same time so variable⁵ in its daily thoughts and in its tastes that it at length becomes an unlooked-for spectacle to itself, and is often as much astonished as foreigners at the sight of what it has just done; the most domestic⁶ and the most averse to change⁷ of all when left to itself, but, when once it has been torn away unwillingly⁸ from its home and habits, ready to go to the ends of the earth and to dare everything; unmanageable by temperament, and accommodating itself better, however, to the arbitrary and even oppressive⁹ rule¹⁰ of a prince than to the regular and free government of the principal citizens; to-day the declared enemy of all obedience, to-morrow exhibiting, in doing suit and service¹¹, a kind of passion to which nations better endowed for servitude cannot attain; easily led as long as no one resists, ungovernable as soon as the example of resistance is given somewhere; in this way always deceiving¹² its masters, who fear it too much or too little; never so free as to make¹³ one despair of enslaving it, nor so enslaved that it cannot break the yoke; qualified for everything, but excelling only in war; enamoured of chance, force, success, show, and noise, more than of real glory; more capable of heroism than of virtue, of genius than of common-sense; adapted to conceive immense designs rather than to complete great enterprises; the most brilliant and the most dangerous of the nations of Europe, and the best fitted¹³ to become by turns an object of admiration, of hatred, of pity, of terror, but never of indifference?

—ALEXIS DE TOCQUEVILLE.

¹ See V. 20 and supply *which was*.² Mind the order of the words.³ See V. 10.⁴ See VIII. 8.⁵ *mobile*.⁶ *casanier*.⁷ *routinier*.⁸ *malgré lui*.⁹ *violent*.¹⁰ *empire*.¹¹ *à servir*.¹² Use *faillir* and see VII. 35.¹³ *fait*.

XLV.—THE TAKING OF THE BASTILLE.

It had been besieged for more than four hours¹, when the French Guards arrived unexpectedly² with cannon. Their arrival changed the aspect of the fight. The garrison itself urged the governor to surrender. The unfortunate De Launey, fearing the fate which awaited him, wished to blow up the fortress and bury himself under its ruins and the ruins³ of the suburb. He rushed forward like a madman, with⁴ a lighted fuse in his hand, towards the powder stores. The garrison itself stopped him, hoisted the white flag on the platform, reversed its guns, with barrels downward, as a sign of peace. But the assailants still fought, and advanced shouting: *Lower the bridge!* Through the battlements an officer of the Swiss offered⁵ to capitulate and leave with the honours of war. *No, no!* shouted the mob. The same officer proposed to lay down arms if they promised to spare their lives⁶. *Lower the bridge*, answered the foremost of the assailants, nothing will happen to you. On this assurance, they opened the gate, lowered the bridge, and the besiegers rushed into the Bastille. The leaders of the multitude wished to save from its vengeance the governor, the Swiss, and the invalids; but it shouted: *Give⁷ them to us, give them to us; they have fired on their fellow-citizens, they deserve to be hanged!* The governor, a few Swiss, and a few invalids were torn from the protection of their defenders and put to death by the implacable crowd.

—MIGNET.

¹ See VIII. 20.² *survenir.*³ Say: *and those.*⁴ See II. 12.⁵ Use *demander.*⁶ *la vie sauve.*⁷ *livrer*, and see IV. 17.

XLVI.—RURAL PROGRESS.

(See VII. C.)

Civilization, which gives life to¹ everything, has penetrated into some parts of rural France. There, the villages are laid out in lines² and their streets are widened. Cemetery walls are raised up again, schools are founded, town-halls are embellished, public squares are cleaned, sanded, and provided with kerb-posts³, barriers, ornamental ponds, alleys, and trees. Peasants' houses are run up on the slope of the hills. The edges of ponds, pools, rivers, and roads are planted with willows, elders, acacias, elms, and poplars, which by their

foliage absorb deleterious exhalations, and give their leaves in abundance⁴ for the food of animals, their wood for man's fuel, and their shade for his repose. The ditches, wells, and streams are cleansed⁵, the ponds are dried up, the fountains are cleared⁶, and the marshes are rid⁷ of their mud, their reeds, and their fetid stench. The floors of new or repaired buildings are covered with pine, bricks, slag, or tiles, sometimes varnished. The ceilings are raised⁸, the windows are enlarged, the doors, better fitted⁹, can be closed. Air, light, and day penetrate and shine from hearth to alcove, and from bake-house to store-room¹⁰.

The more abundant sowing of colza, poppies¹¹, and oleaginous seeds have reduced the price of lighting by tallow and walnut-oil. The facilities given for¹² the importation of coal have made the dearness of wood-fuel less burdensome. Flax and hemp, cultivated in the open field and in all gardens, have supplied¹³ each household with its sheeting, napery, shirting, and towelling¹⁴.

—DE CORMENIN.

¹ *vivifier.* ² *s'aligner.* ³ *bornes.* ⁴ *prodiguer.* ⁵ *curer.* ⁶ *désobstruer.*
⁷ *dégorgier.* ⁸ *rehausser.* ⁹ *ajusté.* ¹⁰ *cellier.* ¹¹ *œillettes.*
¹² *accordées à* or use adjective *facilité.* ¹³ *procurer.* ¹⁴ *linge de service.*

XLVII.—THE FOOL.

The fool¹ is a very strange animal. Those who confound him with the idiot show, at once, that they are completely wanting in the sense of analysis and classification. There is this chief² difference between the idiot and the fool, that the former³, when you⁴ are obliged to endure him in a private conversation⁵, is always tiresome, annoying, aggravating, while the latter, in analogous conditions, is susceptible⁶ of a fascination⁷ that is⁸ ever new, a development that is ever unexpected. The depths of folly, when you can steer your way⁹ through them, are full of enchanting surprises and unspeakable joys. To have before you¹⁰ a fool, a real fool, much pleased with himself, much at his ease, very unreserved¹¹, what a feast! what a dainty morsel! One regret alone poisons this epicurean¹² pleasure,—not to be able to share it at once with a friend. You are ashamed of this solitary feasting¹³; but the fool requires to be done so to a turn¹⁴, carved with so much precaution, tasted with so much prudence, that one never knows whether a third person will not draw away your attention and make you take off this rare

game too soon or too late from the spit¹⁵. For the fool, the real fool, the perfect fool, is extremely rare. This is why he is not only much sought after, but is easily confounded by unobservant people¹⁶ with the idiot, whose name is legion¹⁷.

The fool need not necessarily include a blockhead. On the contrary, when he is of good breed, he veils and hides himself for a very long time under qualities often of the highest¹⁸ order. Learning, wit even are not incompatible with folly. They surround it sometimes as the juicy flesh of a fruit surrounds its kernel. You see a man well-educated, well-informed, amiable, famous; you have no mistrust¹⁹, you talk, you are confidential²⁰; then by a certain word, a certain gesture, you recognize the particular individual, you look at him all at once in another light, and you exclaim inwardly:—"Ah, that's one!" And the fool begins to spin round before you with all his spangles and all his attractions²¹... From that moment no spectacular display can equal²² that to which you may treat yourself; it is splendid... If the many-sided²³ and highly interesting figure of the fool could be described in a few lines, it would be²⁴ in that portrait of an eminent man, undoubtedly acknowledged a²⁵ fool, made by a witty woman:—"Oh yes," she said, "I know him well. He is that gentleman who is always talking of himself, and when he ceases to talk²⁶, you see that it is in order to think about it the more."

—ALEXANDRE DUMAS, FILS.

¹ sot. ² capital. ³ premier. ⁴ Say, one. ⁵ tête-à-tête. ⁶ Omit. ⁷ intérêt.
⁸ Omit. ⁹ S'orienter. ¹⁰ Tenir là. ¹¹ expansif. ¹² de gourmet.
¹³ bombance. ¹⁴ à point. ¹⁵ See IV. 51. ¹⁶ Make this the subject, and see V. 20.
¹⁷ Say, who (emphatic) is innumerable. ¹⁸ premier. ¹⁹ se défier. ²⁰ se livrer.
²¹ grâces. ²² approcher. ²³ si multiple. ²⁴ See V. 12. ²⁵ Omit. ²⁶ se taire.

XLVIII.—A METHODICAL BORROWER.

S—— had raised borrowing to the height of an art. Anticipating that¹ he might one day have to fleece foreigners, he had learned how to borrow five francs in all the languages of the globe. He had thoroughly studied the list² of tricks which the precious metal employs to escape from those who pursue it eagerly³; and better than a pilot knows the tidal tables⁴, he knew the times when the waters were high or low, viz., the days when his friends and acquaintances were accustomed to receive money. To facilitate and equalize at the same time the kind of tithe which he set about levying⁵, when necessity

forced him to it, on people who had the means to give him money, S—— had drawn up, by order of districts, an alphabetical table containing⁶ the names of all his friends and acquaintances. Opposite⁷ each name were inscribed the maximum sum which he could borrow from them in proportion to their wealth⁸, the times when they were in pocket, the hours of meals, with the ordinary menu of the house. Besides this table, S—— had a perfectly methodical⁹ system of book-keeping on a small scale¹⁰, by which he kept an account¹¹ of the sums lent to him even to the smallest fractions, for he would not burden himself¹² beyond a certain sum¹³, which he expected to receive from a Norman uncle whose heir he was to be. As soon as he owed twenty francs to anyone, S—— closed his account and paid it in full¹⁴ by a single payment, even if he were obliged¹⁵, in order to do so¹⁶, to borrow from those he owed less. In this way he always kept up on the market¹⁷ a certain credit, which he called his floating debt, and as people knew he was accustomed to repay as soon as his personal resources enabled him to do so, they willingly obliged him when they could.

—HENRY MURGER.

¹ *prévoyant le cas où.* ² *répertoire.*

⁵ *prélever.* ⁶ *Use se trouver.*

³ *pourchasser.*

⁴ *heures de marée.*

⁹ *en ordre and omit 'system'.* ¹⁰ *petite.*

⁷ *en regard de.*

⁸ *état de fortune.*

¹⁴ *intégralement.* ¹⁶ *See III. 57, 58.*

¹¹ *tenir état.*

¹² *se grever.* ¹³ *chiffre.*

¹⁶ *Say: s'acquitter.*

¹⁷ *place.*

XLIX.—TOLLA.—A PORTRAIT.

Her beauty was of the kind¹ which discourages statuary and makes them cruelly feel the powerlessness of their art. Her hands, face, and shoulders had the dead² paleness of marble, and yet the most life-like marble could never have sufficed³ for her portrait. Nothing was easier than to render the aristocratic delicacy of that slightly arched nose, the proud curve of the eyebrows, the somewhat disdainful fulness of the lips, the delicate form⁴ of the cheeks, where two slight dimples were to be seen⁵ from time to time; but David himself, the sculptor of life, would have been unable to express the life⁶, the health, and the secret joy, so to speak⁷, which animated her captivating features. Youth in all its strength shone forth⁸ through that delicate envelope; the paleness of her countenance was healthy and robust. It resembled those alabaster lamps to which an inward flame imparts a soft brilliancy⁹. Her chestnut eyes, which were apparently¹⁰ black,

had the soft, frightened, and somewhat wild look of a young hind listening to the far-off echoes of the horn. Her long, thick, silky hair was gathered¹¹ on her head, and overflowed on to her shoulders in two heavy ringlets. Her dainty¹² form, supple, frail, yet vigorous, resembled those ancient statues, the sight of which¹³ inspires only elevated thoughts and noble desires, although they are shown undraped, and although¹⁴ they are only clothed in their chaste beauty. Her hands were small, and her foot would have been remarked in Seville or in Paris.

—ABOUT.

- ¹ Say: *those*. ² *matte*. ³ *passer*. ⁴ *modélé*. ⁵ *se dessiner*.
⁶ *mouvement*. ⁷ *comme* placed after 'and'. ⁸ *éclater*. ⁹ Say: *makes shine softly*.
¹⁰ Say: *appeared*. ¹¹ *s'entasser*. ¹² *mignon*. ¹³ See IV. 31. ¹⁴ See V. 6.

L.—SPAIN AND DON QUIXOTE.

In ancient Greece, every island, every country,¹ had a special god, warlike or rustic, agricultural or maritime, made in the image of the country, and modelled on the character of the inhabitants. This indigenous divinity filled it with his presence and his power. His statues rose² at every highway turning, on every hill top; his legend was mingled with history, his oracles filled the caves, you inhaled his spirit³ with the air.

Ideal and imaginary, like the gods of Greece, Don Quixote has, like them, taken possession of the country which has given him birth⁴; he has become the *genius loci*. His tall spectre never leaves the traveller who passes through La Mancha and the two Castilles. The aridness of the sombre plains recalls his leanness; the harsh contour of the rocks which bristle on⁵ the narrow path of the Sierras gives a vague outline⁶ of his angular countenance; Spain and Don Quixote seem copied⁷ from each other. You⁸ expect to see him start out from every cloud of dust, standing on the stirrups of his lanky horse; there is not a windmill putting its sails in motion⁹ which does not seem to provoke him. At night you look for his lance in the dark corner of the *posada*, where they serve you up the rancid ham and the goat-flavoured¹⁰ wine which constituted¹¹ his modest repasts. You think you recognize his strange silhouette among the shadows cast¹² on the wall by the smoky lamp. And in drawing the serge curtains of the rickety¹³ bed to which your host conducts you, it seems as if¹⁴ you were going to find Don Quixote sitting upright, with fixed gaze¹⁵, haughty mustachios, his face bound up, draped in his blanket in shroud-

like folds, just¹⁶ as he appeared to Dona Rodriguez, or rather just as The Cid sits in his sepulchral arm-chair.

—PAUL DE SAINT-VICTOR.

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|-------------------------|-------------------------------------|-------------------------|------------------------|---|
| ¹ Not pays. | ² surgir. | ³ soufle. | ⁴ enfanter. | ⁵ Use <i>hérissier</i> actively. |
| ⁶ retracer. | ⁷ calquer (sur). | ⁸ Say: On. | ⁹ agiter. | ¹⁰ à fumet de bouc. |
| ¹¹ défrayer. | ¹² Use <i>découper</i> . | ¹³ délabrer. | ¹⁴ que. | ¹⁵ Say: eye. ¹⁶ tel. |

LI.—MARAT.

Among the Jacobins, three men, Marat, Danton, and Robespierre, deserved pre-eminence and possessed influence; for¹ by the deformity or the disfigurement² of their minds³ and hearts they fulfilled the necessary conditions. Of the three Marat is the most monstrous; he borders upon⁴ the lunatic and displays his chief characteristics: wild excitement⁵, unceasing frenzy⁶, feverish activity, an inexhaustible flow of writing, automatic action⁷ of the thought and spasmodic action⁸ of the will, under the compulsion and guidance of a fixed idea; in addition, the usual physical symptoms: sleeplessness, a leaden complexion, impoverished⁹ blood, filthiness in his dress and in his person towards the end, and during the last five months, tetter and itching over his whole body. Sprung from ill-assorted¹⁰ races, born of mixed blood, which is disordered by profound moral revolutions, he bears within him a strange germ; physically, he is an abortion; morally, he is a pretender who pretends to the highest functions. From his early childhood, his father, a doctor, intended him to be a scholar; his mother, an idealist, prepared him to be a philanthropist, and, of his own accord, he always marched towards that double height¹¹. "At five," he says, "I should have liked to be a schoolmaster; at fifteen, a professor; an author at eighteen; a creative genius at twenty"; afterwards, and up to the end, the apostle and martyr of humanity. "From my early years¹², I have been devoured by the love of glory, a passion which changed its object in the various periods of my life, but which has not left me for a single moment." For thirty years he roved¹³ through Europe or vegetated in Paris, as a nomad or a subaltern, a hooted writer, a disputed scholar, an unknown philosopher, a third-rate publicist, aspiring to every celebrity¹⁴ and every greatness, a perpetual candidate and perpetually rejected; between his ambition and his powers the disproportion was too great. Destitute of ability, incapable of criticism, of moderate intelligence, he was only fitted to teach a science or practise an

art, to be a professor or a more or less venturesome¹⁵ doctor, to follow, with deviations¹⁶, a way traced out beforehand.

—H. TAINE.

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|------------------------------------|----------------------------------|------------------------------|---------------------------------|----------------------------------|
| ¹ <i>c'est que.</i> | ² <i>déformation.</i> | ³ See VIII. 29. | ⁴ <i>confiner à.</i> | ⁵ <i>exaltation.</i> |
| ⁶ <i>surexcitation.</i> | ⁷ <i>automatisme.</i> | ⁸ <i>tétanos.</i> | ⁹ <i>brûlé.</i> | ¹⁰ <i>disparates.</i> |
| ¹¹ <i>cime.</i> | ¹² <i>bas âge.</i> | ¹³ <i>rouler.</i> | ¹⁴ See I. 6. | ¹⁵ <i>hasardeux.</i> |
| | | | | ¹⁶ <i>écarts.</i> |

LII.—THE RELIGION OF THE GREEKS.

What characterized the religion of the Greek in former times, what characterizes it still in our own time, is its lack of infiniteness, of vagueness, of tenderness and feminine softness; the deeply¹ religious sentiment of the German and the Celt² is wanting in the true Hellenes. The piety of the orthodox Greek consists in ritual³ and outward signs. The orthodox churches, often of great elegance, have none of the terrors which we experience in a Gothic minster. In this Oriental Christianity there are⁴ no tears, no prayers, no inward compunction. There is a certain gaiety even in their burials; they take place in the evening at sunset, when the shadows are long, amid⁵ subdued⁶ chants and a display of showy colours. The fanatical gravity of the Latins is distasteful to these lively, placid, light-hearted races. Their⁷ sick man is not depressed; he sees the gentle approach⁸ of death; everything around him smiles. That is the secret of the divine gaiety of the Homeric poems and of Plato; the story of the death of Socrates in the *Phædo* has hardly a touch⁹ of sadness in it. To produce the flower and then the fruit, that is life¹⁰; what more is wanted¹¹? If, as may be maintained, the thought¹² of death is the most important feature of Christianity and of modern religious feeling, the Greek race is the least religious of races. It is a superficial people, taking life as a thing with nothing supernatural in it, with no background. Such simplicity of conception depends¹³ to a large extent on the climate, on the purity of the air, but much more on the instincts of the Hellenic race, which are splendidly idealistic. Good-humour and joy in living are especially Greek peculiarities¹⁴.

—RENAN.

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|--------------------------------|-------------------------------------|--------------------------------|------------------------------|---------------------------|
| ¹ Use a noun. | ² See IX. 6, note. | ³ <i>pratiques.</i> | ⁴ See V. 13*. | ⁵ <i>avec.</i> |
| ⁶ <i>à mi-voix.</i> | ⁷ Say: <i>the.</i> | ⁸ Use a verb. | ⁹ <i>teinte.</i> | ¹⁰ See V. 15. |
| ¹¹ Omit. | ¹² <i>préoccupation.</i> | ¹³ <i>tenir.</i> | ¹⁴ <i>choses.</i> | |

LIII.—IMPORTANT EXERCISE ON TENSES.

(See VII. A, *passim*.)

EXPLANATORY NOTE.—*The Count of C.-S.-L. has refused to allow his wife Solange to go to Dijon alone to see her son.*

Madame Fosca accompanied Solange to Croix-Saint-Luc House. She did not wish¹ to leave the young wife in private² with her husband. The count feared Madame Fosca. Like all men who are not quick at repartee, he dreaded that caustic wit, who with a jest cut him short in his outbursts of enthusiasm. Yet, on that evening, he was pleased³ to see her. Obedient to his mother's advice, he refused⁴ to allow the countess to go to Dijon alone; but equally under the influence⁵ of his love, he was afraid Solange might put on⁶ an uncommunicative coldness. He was⁷ therefore agreeably surprised to see that she made⁸ no reference to their disagreement. Besides, Madame Fosca prevented⁹ the dinner from being dismal; she enlivened¹⁰ the conversation by her spirits, wittily sifting¹¹ those whose names were mentioned¹² in the conversation. At half-past nine she was¹³ alone with Solange; the count left¹⁴ them to go to his club.

The next day was¹⁵ a Thursday. A harsh wind blew, twisting about the sickly trees in the garden. In spite of its extent, the garden of Croix-Saint-Luc House had the neglected melancholy of empty squares. One felt that loneliness weighed upon that vast dwelling, long uninhabited. Solange, sitting before her window, with an open book on her knees, wore a dreamy look. Since the previous evening she felt less alone. Only a few days before she seemed to herself to be very unhappy and neglected. And now¹⁶ she had a friend strong enough to be a defender, tender enough to be a brother. She scarcely saw¹⁷ the count. Raymond had¹⁸ gone out early. When he came¹⁹ home for lunch, his good-humour of the preceding day had not left him. He really thought²⁰ he had been energetic: on the whole, he was thankful to his wife for what he called her submission. He was²¹ very gay, telling how he had spent his morning, talking of the horses he would buy for Léry. He intended²² to organize steeple-chases in his Department. And in the strange jargon of horsey men, he gave those technical details which are interesting to amateurs, but so wearisome to those who know nothing about the

matter²³. He has just bought two magnificent horses. He had been warned that they were very dangerous. How amusing! Did a horse exist which was dangerous for a strong arm like his? Solange seemed²⁴ to listen attentively, but she looked at her husband without hearing him. In truth her thoughts were far away. A little matter to which at first she attached²⁵ no importance awoke²⁶ her, however, from her reverie. A despatch was brought to the count, who opened it carelessly as if he were bored. But almost immediately he gave a sudden start and turned slightly pale. Is it bad news? asked the young wife.—No, no, not at all. It is nothing.—And he spoke of something else. But it was²⁷ easy to see that his first²⁸ indifference had disappeared. After lunch he asked the countess what she meant²⁹ to do. Solange replied that she would go out to make³⁰ some purchases with the Baroness Bersier. He very politely kissed the delicate fingers of the countess and went out.

—A. DELPIT.

(From Robert's *Questions de Grammaire*.)

¹ Gives the reason why she accompanied her.

² *en tête à tête*.

³ Expresses the result of an interview he had with her.

⁴ Expresses why he was pleased.

⁵ *dominer*.

⁶ *S'enfermer dans*.

⁷ Result of interview with his wife.

⁸ Reason of his surprise.

⁹ How the dinner passed off.

¹⁰ In what way she prevented it.

¹¹ *passant au crible de son esprit*.

¹² Describes the people.

¹³ The next thing which happened.

¹⁴ The reason why she was alone.

¹⁵ Here begins a description of the weather and circumstances.

¹⁶ *Voilà maintenant*.

¹⁷ The story goes on.

¹⁸ The reason why.

¹⁹ The story continues.

²⁰ The count's reflections and state of mind.

²¹ The story continues.

²² *projeter*.

²³ Use *y*.

²⁴ The attitude of Solange.

²⁵ The story continues.

²⁶ *tirer*.

²⁷ Author's reflections.

²⁸ See IV. 57.

²⁹ Indirect question.

³⁰ Omit.

LIV.—A SHOWMAN.

I went and sat¹ down near the chimney and looked around me.

In the corner opposite to the one which I occupied was a tall old man with a white beard, who wore a peculiar costume² such as I had never seen before.

His hair fell in long locks on his shoulders, and he wore on his head a gray felt hat ornamented with red and green feathers. A sheepskin of which the wool was inside fitted him closely³ at the waist. This skin had no sleeves, but at the shoulders were two holes through which⁴ his arms came, and these were clothed in a velvet material which formerly must⁵ have been blue. High woollen gaiters came up to his⁶

knees, and were tied tightly⁷ with red ribands, which were crossed⁸ several times round his legs.

He was lounging⁹ on his chair, with his chin supported by his right hand; his elbow rested on his bent knee. Never¹⁰ had I seen a living person in such a calm attitude; he looked like one of the wooden saints in our church.

Close to him, huddled¹¹ under his chair, three dogs were warming themselves without stirring—a white poodle, a black spaniel, and a small gray bitch with a cunning look. The poodle had on its head¹² an old foraging cap, fastened under its chin by a leather thong.

—HECTOR MALOT.

¹ Use the infinitive.

² Insert *and*.

³ *Serrer*.

⁴ *Par où* or *turn*: *through two holes opened at the shoulders*.

⁵ A past tense.

⁶ See VIII. 32, 33.

⁷ *Serrer*.

⁸ *S'entre-croiser*.

⁹ *Se tenir allongé*.

¹⁰ See IV. 5.

¹¹ *tassés*.

¹² Use *coiffer*.

LV.—THE DECADENCE OF ROME.

When Marcus Aurelius donned¹ the Purple, the Empire, extended by Trajan, pacified by Antoninus, was none the less on the verge² of ruin. Abroad, the sea of Barbarians was already surrounding the Roman horizon; the waters of their vanguard were raging on³ her frontiers. Driven back by Trajan, they had submerged three provinces under Hadrian; the god Terminus, emblem of the stability of the conquests of Rome, fell back for the first time in his reign. At home, incurable decay. Despotism had broken all energy⁴, strained⁵ all the laws, and corrupted the minds of men. Rome had effaced herself before the Cæsars; she threw⁶ upon them the burden of living and acting. They must think, foresee, judge, and govern for these millions of passive, indolent⁷ men; they must be the soul of that corpse which covered the earth. The Senate, accustomed⁸ to servitude, roused itself up, in⁹ its long periods of prostration, only to insult the fallen Cæsar and hail¹⁰ the rising one¹¹. The Patricians, debased by court servility, were no longer to be distinguished from slaves; the people was no more than an idle¹² plebs, brutalized by the circus, drunk¹³ with the blood of gladiators and beasts, asking the master only for slaughter and daily bread. The poverty of free men and desertion made continual breaches in the ranks¹⁴ of the army; to fill them up, they had to recruit slaves and gladiators. The official religion of ancient Rome was given over to the anarchy of oriental idolatry. The Gods depart and Monsters take

their place¹⁵. They display themselves grinning¹⁶ among the stern divinities of Latium; the Pantheon is turned into an Egyptian menagerie.

—PAUL DE ST. VICTOR.

¹ *prendre.* ² *pencher.* ³ *contre.* ⁴ *ressorts.* ⁵ *fausser.* ⁶ *se décharger.*
⁷ *inerte.* ⁸ *plié.* ⁹ *entre.* ¹⁰ *acclamer.* ¹¹ *See VIII. 50.*
¹² *fainéant.* ¹³ *soûlé.* ¹⁴ *Omit.* ¹⁵ *arriver.* ¹⁶ *Say: and grin.*

LVI.—GIBRALTAR.

The appearance of Gibraltar completely disconcerts¹ the imagination. You no longer know where you are nor what you see. Imagine an immense rock, or rather mountain, 1500 feet in height, which rises² suddenly, abruptly, from the midst of the sea on a land so flat and so low that it is hardly perceptible³. There is nothing to prepare⁴ you for it, nothing to account for⁵ it; it is united⁶ to no chain; it is a monstrous monolith hurled from heaven, a piece of a damaged⁷ planet, which has fallen there during a battle of the stars, a fragment of a broken world. Who has placed it on that spot? God alone and eternity know. What adds still more to the effect of this inexplicable rock is⁸ its form: one would say it was an enormous, monstrous, gigantic sphinx of granite, such as might be carved by Titan sculptors⁹, and compared to¹⁰ which the flat-nosed monsters of Karnak and Giseh are as¹¹ a mouse to an elephant. The paws stretched out¹² form what is called Europa Point; the head, somewhat mutilated¹³, is turned towards Africa, which it is looking at apparently with thoughtful and deep attention. What can be the thought of this mountain with its slyly meditative attitude? What riddle is it proposing or is it trying to solve? The shoulders, the loins, and the back extend towards Spain in broad careless¹⁴ folds, in fine wavy lines, like those of lions in repose. The town is below, almost imperceptible, an insignificant detail lost in the mass. The three-deckers at anchor in the bay look like German toys, small models of ships in miniature, such as are sold in seaport towns; the boats like flies drowning in milk; the fortifications even are not visible¹⁵. Yet the mountain is hollowed out, undermined, excavated¹⁶ in every direction; its¹⁷ paunch is filled with cannon, howitzers, and mortars; it is crammed¹⁸ with ammunition. It is the luxury and coquetry of the impregnable. —THÉOPHILE GAUTIER.

¹ *dépayser.* ² *surgir.* ³ *Use a verb.* ⁴ *Say: nothing prepares it.* ⁵ *motiver.*
⁶ *relier.* ⁷ *écorné.* ⁸ *See II. 5.* ⁹ *Say: Titans who were sculptors.* ¹⁰ *auprès de.*
¹¹ *dans la proportion de.* ¹² *Use noun allongement.* ¹³ *tronquer.* ¹⁴ *nonchalant.*
¹⁵ *apparentes.* ¹⁶ *fouiller.* ¹⁷ *Begin: it has.* ¹⁸ *regorger.*

LVII.—THE CHARGE OF THE CUIRASSIERS AT WATERLOO.

The cuirassiers rushed upon the English squares.

At full gallop, with loosened rein, with swords in their teeth, pistols in hand, such was the attack.

There are moments in battles when the soul hardens the man so far as to change the soldier to a statue, and when all that flesh turns to¹ granite. The English battalions, desperately attacked, did not move.

Then followed a frightful scene.

All the sides of the English squares were attacked at the same time. A frantic whirlwind² enveloped them. That impassive infantry stood impassible. The first line, kneeling³, received⁴ the cuirassiers at the point of the bayonet, the second line, with a charge of musketry⁵; behind the second line the gunners loaded the guns, the front of the square opened⁶, let through⁷ a volley of grape-shot and closed again. The cuirassiers answered by a crush⁸. Their tall horses reared, strode over the lines, leaped over the bayonets, and fell gigantic in the midst of these four living walls. The balls made gaps in the ranks of the cuirassiers, the cuirassiers made breaches in the squares. Rows of men disappeared crushed beneath the horses. The bayonets were buried in the stomachs of these centaurs. Hence a deformity in the wounds which has not perhaps been seen elsewhere. The squares, decimated⁹ by that furious cavalry, shrunk without wavering. Inexhaustible in grape-shot, they acted like¹⁰ an explosion in the midst of the assailants. The form of this combat was monstrous; these squares were no longer battalions, they were craters; these cuirassiers were no longer a cavalry, they were a storm. Each square was a volcano attacked by a cloud; the lava fought against the thunder.

—VICTOR HUGO.

¹ *se faire*.

² *tournoiement*.

³ *genou à terre*.

⁴ See VII. 5e.

⁵ Use the verb *fusiller*.

⁶ See II. 8.

⁷ Use a verb.

⁸ *écrasement*.

⁹ *ronger*.

¹⁰ *faire*.

LVIII.—ON THE PROMENADE AT ST. GERMAIN.

You know there is nothing in the world more magnificent or more spacious than this great promenade; but there was no room that day for me and my sorrows. For I found there,

first of all, a Jesuit father, a great proselytizer¹, between a grenadier and a dragoon, both Englishmen and deserters, but² more faithful, it seemed to me, to Calvin than to the Prince of Orange; for the good father was exciting himself to no purpose with his fervent³ exhortations. In vain did he try to prove to them in Italian that all English Protestants were damned. I saw that he made no impression⁴ and that money would be required to complete the conversion. I perceived a little further on a very polite man, who is also a wit; but I nevertheless⁵ avoided him, for besides being a great arguer on ancient and modern politics, he is always accompanied by two large greyhounds, which as soon as⁶ they see a man in the distance, come at full speed and put their paws on his shoulders by way of politeness. May God receive the soul of the late Archbishop⁷ of Paris! He took up half of the terrace with his carriage and eight, himself taken up with . . . and followed by his tall Moor. I got off⁸ meeting him with⁹ a deep bow, which the good prelate did not see, so deeply was he meditating his duty to the king at the assembly of the clergy. I was beginning to praise heaven that¹⁰ the rest of the promenade seemed free, when I saw coming unexpectedly out of the wood the most cruel beast and the most difficult to avoid¹¹ that I know; it was¹² a widow whose husband died of apoplexy in the king's service, and who with a long black serge train sweeps¹³, from morn to eve, the corridors of the castle and the walks of the garden to ask for a pension, or to find someone who knows someone who is known by some lady who is good enough to admit that she is one¹⁴ of the friends of the favourite, in order to obtain her good offices for her. I at once remembered the trouble I had had to get rid of her one day when she had hooked on to me; and seeing her coming straight towards me, I took the only course left to me in this extreme danger. Choosing the lowest spot, I rushed down¹⁵ to the bottom of the terrace, and continuing¹⁶ to descend by a narrow and somewhat difficult path, I only turned round when I was¹⁷ beyond range of insult in the midst of the beautiful meadows which border the Seine.

—A. HAMILTON.

¹ *convertisseur*.

⁴ Use verb *persuader*.

⁷ See V. 16. ⁸ *fus quitte*.

¹² *c'est*. ¹³ *va balayer*.

² Say: *but who seemed, &c.*

⁵ See XI. 5.

⁹ *pour*.

¹⁴ See V. 20. ¹⁵ *Se jeter*.

³ Use a noun.

⁶ *d'aussi loin que* (omit *distance*).

¹¹ Say: *the least avoidable*.

¹⁶ *toujours*. ¹⁷ See I. 1.

LIX.—THE COMPANY-PROMOTER.

The company-promoter¹ is the adventurer of commerce. One might also say that he is its² poet, for, like the poet, he has his vocation and his star, second sight, and the sacred fire. Like him, he is endowed with that power of magical illusion which changes the stones of the highway into diamonds³. He has faith in his fortune; he knows that it awaits him somewhere, perhaps three thousand miles⁴ away, perhaps two yards; in⁵ the form of the packet-boat starting for the Indian Seas or⁶ of the omnibus going along⁷ in the next street, hidden in a spring or underneath a pavement, in a phial or in a bale of goods, in a chemist's shop or in a factory. And were⁸ a hundred bubbles⁹ to burst under him, he will follow it, start it again, find out its meaning¹⁰, guess its riddle, break the charm which robs¹¹ him of its possession; he will stave in his Pandora's box if he cannot open it. His faith is communicative, and performs miracles; it pushes aside obstacles heavier than mountains; the company-promoter has the genius of persuasion. His eloquence, which jingles with figures¹², acts upon money-lenders and creditors like the sound¹³ of military music on soldiers led into battle¹⁴. It bewilders them and excites them, it makes them lose the sense of calculation and the power of foreseeing¹⁵ losses; it changes the miser into a spendthrift, the coward of economy¹⁶ into the hero of hazardous enterprise¹⁷, the three per cent alarmist into a speculator in Chinese stocks. Harpagon empties his cash-box into his basket full of holes¹⁸; Mr. Cagnard pours into his coffers¹⁹ the four-shilling pieces piled up in his woollen stocking. The product²⁰ of his excited brain, an absurd dream, an illusion, becomes a reality²¹ and a palpable thing; it finds capital and shareholders, shipowners to float it, and contractors to set it agoing²². On the mirages of the Sahara the company-promoter would found workmen's cities and lay out²³ public squares.

—PAUL DE ST. VICTOR.

¹ *faiseur*.² See VIII. 36.³ See IV. 49.⁴ See V. 16.⁵ *sous*.⁶ Say: or in that of.⁷ *rouler*.⁸ Say: were there.⁹ *chimères*.¹⁰ *mot*.¹¹ *dérober*.

Say: takes it away from his possession.

¹² Say: in which figures jingle.¹³ *tintamarre*.¹⁴ *feu*.¹⁵ Say: the foresight of.¹⁶ *épargne*.¹⁷ le risque à courir.¹⁸ *percé*.¹⁹ à son bureau.²⁰ *sorti*.²¹ se réaliser.²² en œuvre.²³ planter.

LX.—WINGED SCAVENGERS.

In the morning, not at dawn, but when the sun is already on the horizon, at the exact hour when the leaves of the cocoa-nut palm begin to open¹, on the branches of that tree, perched by forties² or fifties, the urubus (small vultures) open their beautiful ruby eyes. The work of the day demands³ their attention. In lazy Africa, a hundred black villages are calling them; in sleepy America, in the south of Panama or Caracas, they must, as⁴ swift scavengers⁵, sweep and clean the town before the Spaniard gets up, before the powerful sun causes⁶ ferment among the dead bodies and the offal⁷. If they failed for a single day⁸, the country would become a desert.

When it is evening in⁹ America, when the urubu, his day's work over, resumes his place on his cocoa-nut palm, the minarets of Asia are whitening in the light¹⁰ of dawn. From their balconies, not less punctual than their American brothers, vultures, crows, storks, and ibises are setting out for their several tasks; some are going to the fields to destroy insects and serpents; others are alighting in the streets of Alexandria or Cairo¹¹, and swiftly performing their labours of municipal expurgation. If they took the least holiday, the plague would soon be the only inhabitant of the country.

Thus, on the two hemispheres the great work of public health¹² is accomplished¹³ with marvellous and solemn regularity. If the sun is punctual in coming to make life productive¹⁴, these official¹⁵ scavengers of nature are not less punctual in taking¹⁶ out of sight the offensive spectacle of death.

—MICHELET.

¹ *s'entr'ouvrir.*

² The singular.

³ *réclamer.*

⁴ See IX. 8.

⁵ *épurateurs.*

⁶ *mettre en.*

⁷ *pourritures.*

⁸ See II. 12.

⁹ *pour.*

¹⁰ *rayons.*

¹¹ A mistake is easily made here.

¹² Not *santé*.

¹³ See VII. 26.

¹⁴ *féconder.*

¹⁵ *jurés et patentés*

¹⁶ *soustraire.*

LXI.—THE GOSPEL ACCORDING TO DR. JOHNSON.

No grown man who is dependent on the will, that is the whim, of another can be happy, and life without enjoyment is intolerable gloom. Therefore, as money means independence and enjoyment, get money, and having got it keep it. A spendthrift is a fool.

Clear¹ your mind of cant, and never debauch your understanding. The only liberty worth² turning out into the street³

for⁴, is the liberty to do what you like in your own house and to say what you like in your own inn. All work is bondage.

Never get excited about causes you do not understand, or people you have never seen. Keep Corsica out of your head.

Life is a struggle with either poverty or ennui; but it is better to be rich than to be poor. Death is a terrible thing to face. The man⁵ who says he is not afraid of it, lies. Yet as murderers have met it bravely on the scaffold, when the time comes so perhaps may⁶ I. In the meantime, I am horribly afraid. The future is dark. I should like more evidence of the immortality of the soul.

There is great solace in talk. We—you and I—are shipwrecked on a wave-swept⁷ rock. At any moment one or other of us⁸, perhaps both, may be carried out to sea and lost. For the time being we have a modicum⁹ of light and warmth, of meat and drink. Let us constitute ourselves¹⁰ a club, stretch out our legs and talk. We have minds, memories, varied experiences, different opinions. Sir, let us talk, not as men who mock at fate, not with coarse speech or foul tongue, but with a manly mixture of the gloom that admits the inevitable, and the merriment that observes the incongruous. Thus talking, we shall learn to love one another, not sentimentally, but fundamentally.

Cultivate your mind, if you have one. Care greatly for books and literature.

If any tyrant prevents your goings out and comings in¹¹, fill your pockets with large stones and kill him as he passes. Then go home and think no more about it. Never theorize about revolution. Finally, pay your score at your club and your final debt to Nature generously and without casting the account too narrowly. Don't be a prig¹² like Sir John Hawkins, or your own enemy like Bossy, or a Whig like Burke, or a vile wretch like Rousseau, or pretend to be an atheist like Hume, but be a good fellow, and don't insist upon being¹³ remembered more than a month after you are dead. —A. BIRRELL.

¹ *Débarrasser.*

² *Use valoir la peine.*

³ *se déranger.*

⁴ *Say: for it.*

⁵ *Say: he.* See VIII. 12.

⁶ *See V. 12.*

⁷ *See I. 10.*

⁸ *l'un de nous deux.*

⁹ *un peu.*

¹⁰ *faisons-nous.*

¹¹ *allées et venues.*

¹² *pédant; savantasse.*

¹³ *See VII. 39.*

LXII.—THE DUKE OF WELLINGTON'S NOSE.

After the army passed¹ from Spain into France, and occupied¹ the low plains at the northern foot of the Pyrenees, the

Duke directed Lord Hill to take up a position² at a short distance from the main body³, across one of the many streams in that locality. The water was very low, and easily fordable at the time; but during the night a very heavy rain came on. The next day the stream was nine or ten feet deep, and Lord Hill with only a few thousand men was in dangerous proximity to Marshal Soult's whole army.

Nothing was heard⁴ of Hill during the whole day; his position evidently had not been discovered⁴ by the French. On the following morning the Duke became anxious; he determined to cross over himself to ascertain the state of affairs. A small boat was procured⁴; the Duke got into it, and remained standing; the stream was very narrow, but deep; the boat touched the opposite bank, close to where an Irish sentry was posted⁵. The man challenged the party, who could not give the countersign; on which⁶ Pat levelled⁷ his musket to fire at them. Looking along the barrel⁸ he recognized the Commander-in-Chief, just as his Grace stepped on shore. He immediately brought his musket to the salute⁹, and with the greatest good-humour called out, "God bless your craegid (crooked) nose! I'd sooner see it than tin thousand min."

—SIR WILLIAM FRASER.

¹ See VII. 15.

² *prendre position.*

³ *le gros de l'armée.*

⁴ See VII. 26.

⁵ *en faction.*

⁶ *Sur quoi.*

⁷ *abaïsser.*

⁸ *en visant.*

⁹ *se mettre au port d'armes.*

LXIII.—THE KING AND THE THIRD ESTATE.

(See Chap. VII., *Tenses*.)

The Royal sitting was therefore held after a double check of the Government. It began the rupture with the king. Louis XVI., who had surrounded¹ the house with numerous troops, uttered threatening words. He excepted from the business to be treated in common that which concerned the ancient and constitutional rights of the three estates². He left, ordering the estates to withdraw to their respective halls. The two first obeyed, except a few members of the clergy; the third³ remained. The Marquis de Brézé, grand-master of the ceremonies, returned and said, "You have heard, gentlemen, the king's orders". Mirabeau rose and replied, "Go and tell your master that we are here by the will of the people, and that we will only be driven out⁴ by the power of the bayonet". To which Siéyès, speaking to the members, added these simple

and forcible words, "You are to-day what you were yesterday. Proceed to business⁵." The assembly did so⁶, and the first thing they did was to proclaim the inviolability of its members. The next day the majority of the clergy, and the following day 47 members of the nobility, with the Duc of Orleans at their head, joined⁷ the third estate.

—DURUY.

¹ See II. 15.

² *ordre*.

³ *députés du tiers*.

⁴ *arracher*.

⁵ *Délibérer*.

⁶ Repeat the French verb.

⁷ Add *venir*.

LXIV.—ON EDUCATION.

I hate bye-roads in education. Education is as well known, and has long been as well known, as it ever can be. Endeavouring¹ to make children prematurely wise is² useless labour. Suppose they have more knowledge³ at five or six years old than other children, what use can be made⁴ of it? It will be lost before it is wanted, and the waste of so much time and labour of the teacher can never be repaid⁴. Too much is expected from precocity and too little performed⁵. Miss —— was an instance of early cultivation, but in what did it terminate⁶? In marrying⁷ a little Presbyterian pastor who keeps an infant boarding-school, so that all her employment now is "to suckle fools and chronicle small beer⁸". She tells the children "This is a cat, and that is a dog, with four legs and a tail. See there! You are much better than a cat or a dog, for you can speak." If I had bestowed such an education on a daughter, and had discovered that she thought of marrying such a fellow, I would have sent her to the *Congress*.

—BOSWELL'S LIFE OF JOHNSON.

¹ See VII. 39, 40.

² See IV. 71.

³ *connaissances*.

⁴ See VII. 26.

⁵ See II. 37.

⁶ *aboutir (à)*.

⁷ See VII. 39.

⁸ *inscrire les menues dépenses*.

LXV.—THE DEATH OF LE FEVRE.

I. In a fortnight or three weeks, added my uncle Toby, smiling, he might march.—He will never march, an' please your Honour¹, in this world, said the Corporal.—He *will* march, said my uncle Toby, rising up from the side² of the bed with one shoe off³.—An' please your Honour, said the Corporal, he will never march but to his grave.—He *shall*⁴ march, cried my uncle Toby, marching the foot which had a shoe on⁵, though without advancing an inch⁶—he *shall* march

to his regiment.—He cannot stand⁷ it, said the Corporal.—He shall be supported, said my uncle Toby.—He'll drop at last⁸, said the Corporal, and what will become of his boy?—He shall⁹ not drop, said my uncle Toby firmly.—A well-a-day! do what we can¹⁰ for him, said Trim, maintaining his point¹¹, the poor soul will die.—*He shall not die*, by G—¹², cried my uncle Toby.

The *accusing spirit*¹³, which flew up to Heaven's chancery with the oath, blushed as he gave it in¹⁴; and the *recording angel*¹⁵, as he wrote it down¹⁶, dropped a tear upon the word and blotted it out for ever.

My uncle Toby went to his bureau, put his purse into his breeches-pocket, and, having ordered the Corporal to go early in the morning for a physician, he went to bed and fell asleep.

¹ *Sauf votre respect.* ² *chevet.* ³ *de moins.* ⁴ Begin with; *Si fait*; and see VII. 11.
⁵ *chaussé.* ⁶ Say: by (de) an inch. ⁷ Say: *has not the strength.* ⁸ See XI. 5.
⁹ Begin: *I tell you.* ¹⁰ *avoir beau faire.* ¹¹ *dire.* ¹² *le Dieu vivant.*
¹³ *ange accusateur.* ¹⁴ *déposer.* ¹⁵ *ange greffier.* ¹⁶ *inscrire.*

LXVI.

II. The sun looked¹ bright the morning after, to every eye in the village but Le Fevre's² and his afflicted son's; the hand of Death pressed heavy³ upon his eyelids; and hardly could the wheel at the cistern turn round its circle, when my uncle Toby, who had rose up an hour before his wonted time⁴, entered the Lieutenant's room, and without preface⁵ or apology, sat himself down upon the chair by the bedside, and, independently⁶ of all modes and customs, opened the curtain in the manner an old friend and brother-officer⁷ would have done it⁸, and asked him how he did—how he had rested in the night—what was his complaint—where was his pain—and what he could do to help him; and without giving him time to answer any one of these inquiries, went on and told him of the little plan which he had been concerting with the Corporal the night before for him.—You shall go home directly, Le Fevre, said my uncle Toby, to my house; and we'll send for a doctor to see what's the matter; and we'll have an apothecary; and the Corporal shall be your nurse; and I'll be your servant, Le Fevre.

¹ *Se montrer.* ² See V. 8. ³ See II. 32. ⁴ *son ordinaire.* ⁵ *préambule.*
⁶ Say: *without any regard.* ⁷ *compagnon d'armes.* ⁸ See V. 20.

LXVII.

III. There was a frankness in my uncle Toby¹, not the *effect* of familiarity, but the *cause* of it, which let² you at once into³ his soul, and showed you the goodness of his nature. To this, there was something in his looks, and voice, and manner, superadded, which eternally beckoned to the unfortunate to come and take shelter under him; so that before my uncle Toby had half-finished the kind offers he was making to the father, had the son insensibly pressed up⁴ close to⁵ his knees, and had taken hold of the breast⁶ of his coat and was pulling it towards him. The blood and spirits⁷ of Le Fevre, which were waxing cold and slow⁸ within him, and were retreating to their last citadel, the heart, rallied back; the film⁹ forsook his eyes for a moment; he looked up wistfully¹⁰ in my uncle Toby's face, then cast a look upon his boy; and that *ligament*¹¹, fine as it was, was never broken.

Nature instantly ebb'd again—the film returned to its place—the pulse fluttered, stopp'd, went on, throbb'd, stopp'd again, moved, stopp'd. Shall I go on?—No. —STERNE.

¹ Mind the order. ² *faire*. ³ See XII. 6; use *pénéttrer*. ⁴ *se serrer*. ⁵ *contre*.
⁶ *revers*. ⁷ *souffle*. ⁸ See II. 32. ⁹ *voile*. ¹⁰ *avec anxiété*. ¹¹ *lien*.

LXVIII.—SPEECH AT THE TRIAL OF WARREN HASTINGS.

Justice, my lords, is not the ineffective bauble of an Indian pagod; it is not the portentous¹ phantom of despair; it is not like any fabled monster, formed² in the eclipse of reason, and found in some unhallowed grove of superstitious darkness and political dismay; no, my lords, it is the happy³ reverse of all these. I turn from this disgusting caricature to the real image. Justice⁴ I have now before me, august and pure; the abstract idea of all that would⁵ be perfect in the spirits and the aspirings of men—where the mind rises, where the heart expands, where the countenance is ever placid and benign, where her favourite attitude is to stoop to the unfortunate, to hear their cry, and to help them, to rescue and relieve, to succour and save; majestic from⁶ its mercy; venerable for its utility; uplifted without pride; firm without obduracy; beneficent in each preference; lovely though⁷ in her frown!

On that justice I rely; deliberate and sure, abstracted⁸ from

all party purpose⁹ and political speculations—¹⁰not in words but on facts¹¹. You my lords, who hear me, I conjure by those rights it is your best privilege to preserve; by that fame it is your best pleasure to inherit; by all those feelings which refer¹² to the first term in the series of existence, the original compact of our nature—our controlling¹³ rank in the creation. This is the call on all to administer to truth and equity, as they would satisfy¹⁴ the laws and satisfy¹⁴ themselves with the most exalted bliss possible or conceivable for our nature—the self-approving¹⁵ consciousness of virtue, when the condemnation we look for¹⁶ will be one of the most ample mercies¹⁷ accomplished for mankind since the creation of the world. My lords, I have done.

—SHERIDAN.

- ¹ *sinistre.* ² *imaginé.* ³ Use an adverb. ⁴ See IV. 69. ⁵ *chercher à.*
⁶ *à cause de.* ⁷ *même.* ⁸ *libre.* ⁹ *intrigue.* ¹⁰ Add *justice.*
¹¹ *de fait.* ¹² *relever de.* ¹³ (*rang*) *d'être supérieur.*
¹⁴ N.B. *satisfaire* has two constructions (dat. and acc.). ¹⁵ *fière d'elle-même.*
¹⁶ *espérer.* ¹⁷ *bienfaits.*

LXIX.—THE SWALLOW.

The swallow, taken in the hand and examined closely, is an ugly and strange bird, it must be confessed¹; but that is because she is *the*² bird, the creature among all others that is born for flight. Nature has sacrificed everything for this purpose; has laughed at form, thinking only of motion; and has succeeded so well that this bird, ugly when³ at rest, is the most beautiful of all in flight. Scythe-shaped⁴ wings, prominent eyes, no neck, in order to treble the strength; of feet, little or none. Everything is wing; those⁵ are the great general features. Add a very wide beak, always open, which seizes without stopping in flight, closes, and opens again. Thus she eats on the wing, she drinks, bathes on the wing, on the wing she feeds her little ones. She turns, makes endless⁶ circles, a dedalus of uncertain figures, a labyrinth of varied curves which she crosses⁷ and reerosses endlessly. The enemy is dazzled⁸, lost, confused by it, and is at his wits' end⁹. She tires him, worries him; he gives up and leaves her not fatigued. She is the real queen of the air; all space belongs to her, for the incomparable swiftness of motion. Who can change thus at every moment his impetus¹⁰, and turn, turn? No one. The infinitely varied and capricious pursuit of an ever-moving prey, of the fly, of the gnat, of the beetle, of thousands of insects

which float and do not go in a straight line, is undoubtedly the best school of flight, and is¹¹ what renders the swallow superior to all birds.

Among this unique¹² tribe, the foot being of no help¹³ to the wing, the education of the young being that of the wing alone, and the long apprenticeship in flight, the little ones remain for a long time in¹⁴ the nest, requiring¹⁵ attention¹⁶, and developing maternal foresight and affection.

—MICHELET.

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|---------------------------------|-------------------------------------|--------------------------------|--|----------------------------------|
| ¹ Avoid the passive. | ² <i>par excellence.</i> | ³ Omit. | ⁴ <i>en faux.</i> | ⁵ <i>voilà.</i> |
| ⁶ <i>cent.</i> | ⁷ <i>croiser.</i> | ⁸ See VII. 26. | ⁹ <i>ne savoir que faire.</i> | ¹⁰ <i>élan.</i> |
| ¹¹ Omit. | ¹² <i>à part.</i> | ¹³ <i>suppléer.</i> | ¹⁴ <i>garder.</i> | ¹⁵ <i>solliciter.</i> |
| | | | ¹⁶ <i>soins.</i> | |

LXX.—THE MISER'S DEATH.

At last came the days of his death-agony, during which the strong frame¹ of the man was struggling² with dissolution. He insisted on remaining by the fireside in front of the door of his private room. His daughter would spread out the gold coins on a table for him, and he would remain whole hours with his eyes fixed on them³, like a child that, on beginning to see, stupidly contemplates the same object, and, like a child, he would give⁴ a painful smile.

It does me good⁵, he would say sometimes, showing⁶ on his face an expression of blissfulness.

When the parish priest came to administer the last rites of the church, his eyes, which had been⁷ apparently lifeless for some hours, revived at the sight of the cross, the candlesticks, and the silver vase for holy water, at which he looked fixedly, and the wart on his nose moved for the last time. When the priest brought⁸ the silver-gilt crucifix to his lips to make him kiss the image of⁹ Christ he made a tremendous gesture to seize it, and this last effort cost him his life. He called his daughter, whom he did not see, although she was kneeling before him, bathing with her tears a hand that was¹⁰ already cold. "Father, bless me," she asked. "Be careful of everything. You will give me an account of it yonder," he said, proving by his last utterance that certain misers believe in a future life.

—BALZAC.

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|------------------------------------|--------------------------------------|-----------------------------------|--|
| ¹ <i>charpente.</i> | ² <i>être aux prises.</i> | ³ See VIII. 8. | ⁴ Use <i>échapper</i> impersonally. |
| ⁵ <i>réchauffer.</i> | ⁶ <i>laisser voir.</i> | ⁷ Omit which had been. | ⁸ <i>approcher.</i> |
| ⁹ Omit <i>image of.</i> | ¹⁰ Omit <i>that was.</i> | | |

LXXI.—THE TRIAL OF WARREN HASTINGS.

I. In the meantime the preparations for the trial had proceeded rapidly; and on the thirteenth of February, 1788, the sittings of the court commenced. There have been¹ spectacles more dazzling to the eye, more gorgeous with jewellery and cloth of gold, more attractive to grown-up children, than that which was then exhibited at Westminster; but, perhaps, there never was a spectacle so well calculated² to strike a highly cultivated, a reflecting³, an imaginative mind. All the various kinds of interest which belong to the near⁴ and to the distant, to the present and to the past, were⁵ collected in one spot and in one hour. All the talents and all the accomplishments which are developed⁶ by liberty and civilization were now displayed with every advantage that could be derived⁶ both from co-operation⁷ and from contrast. Every step in the proceedings carried⁸ the mind either backward, through many troubled centuries, to the days when the foundations of our constitution were laid; or⁹ far away, over boundless seas and deserts, to¹⁰ dusky¹¹ nations living under strange stars¹², worshipping strange gods and writing strange characters from right to left. The High Court of Parliament was to sit¹³, according to forms handed down from the days of the Plantagenets, on an Englishman accused of exercising¹⁴ tyranny over the lord of the holy city of Benares, and over the ladies of the princely house of Oude.

¹ Say: *one has seen.* ² *fait.* ³ *doué de reflexion.* ⁴ *temps rapprochés de nous.*

⁵ See I. 1. ⁶ Avoid the passive. ⁷ *leur action commune.* ⁸ *reporter.*

⁹ Supply *l'entraînaient.* ¹⁰ *au milieu de.* ¹¹ *bronzé.* ¹² *ciel.*

¹³ *sit . . on=juger.* ¹⁴ =*having exercised.*

LXXII.

II. The place was worthy of such a trial. It was the great hall of William Rufus, the hall which had resounded with acclamations at the inauguration of thirty kings, the hall which had witnessed the just sentence of Bacon and the just absolution¹ of Somers, the hall where the eloquence of Strafford had for a moment awed² and melted a victorious party inflamed with just resentment, the hall where Charles had confronted the High Court of Justice with the placid courage which has half³ redeemed his fame. Neither military nor civil pomp was wanting. The avenues were lined with grena-

diers. The streets were kept clear⁴ by cavalry. The peers, robed in gold and ermine, were marshalled⁵ by the heralds under Garter King-at-arms⁶. The judges, in their vestments of state, attended⁷ to give advice on points of law. Near a hundred and seventy lords, three-fourths of the Upper House, as the Upper House then was⁸, walked in solemn order from their usual place of assembling to the tribunal. The junior⁹ baron present led the way¹⁰, George Elliot, Lord Heathfield, recently ennobled for his memorable defence of Gibraltar against the fleets and armies of France and Spain. The long procession was closed by the Duke of Norfolk, Earl Marshal of the realm, by the great dignitaries and by the brothers and sons of the King. Last of all, came the Prince of Wales, conspicuous¹¹ by his fine person and noble bearing¹².

¹ *acquiescement.*² *confondre.*³ *à demi.*⁴ *défendre la circulation or maintenir libre.*⁵ *conduire.*⁶ *le roi d'armes de l'ordre de la Jarretière.*⁷ *être là.*⁸ *exister.*⁹ *dernier nommé.*¹⁰ *conduire le cortège or marcher en tête.*¹¹ *se faire remarquer.*¹² *port plein de noblesse.*

LXXIII.

III. The gray old walls were hung with scarlet. The long galleries were crowded¹ by an audience such as has² rarely excited the fears or the emulation of an orator. There were³ gathered together, from all parts of a great, free, enlightened, and prosperous empire, grace and female⁴ loveliness, wit and learning, the representatives of every science and of every art. There were seated round the Queen the fair-haired young daughters of the house of Brunswick. There the ambassadors of great kings and commonwealths gazed with admiration on a spectacle which no other country in the world could present⁵. There Siddons, in the prime of her majestic beauty, looked with emotion on a scene surpassing all the imitations of the stage. There the historian of the Roman Empire thought of the days when⁶ Cicero pleaded the cause of Sicily against Verres, and when, before a senate which still retained some show of freedom, Tacitus thundered against the oppressor of Africa. There were seen, side by side⁷, the greatest painter and the greatest scholar of the age. The spectacle had allured Reynolds from that easel which has preserved to us the thoughtful foreheads of so many writers and statesmen and the sweet smiles of so many noble matrons⁸. It had induced Parr to suspend his labours in that dark and

profound mind from which he had extracted a vast treasure of erudition, a treasure too often buried in the earth, too often paraded⁹ with injudicious¹⁰ and inelegant¹¹ ostentation, but still precious, massive, and splendid. There appeared¹² the voluptuous charms of her to whom the heir of the throne had in secret plighted his faith. There, too, was¹³ she, the beautiful mother of a beautiful race, the Saint Cecilia whose delicate features, lighted up by love and music, art has rescued¹⁴ from the common decay¹⁵. There were the members of that brilliant society which quoted, criticised, and exchanged repartees, under the rich peacock¹⁶-hangings of¹⁷ Mrs. Montague. And there¹⁸ the ladies whose lips, more persuasive than those of Fox himself, had carried the Westminster election against¹⁹ palace and treasury, shone round Georgiana, Duchess of Devonshire.

—MACAULAY.

¹ *se presser* in the active voice.

² Say: *such as one has rarely seen of similar to excite, &c.*

³ *se trouver, se montrer, &c.*

⁴ *not femelle.*

⁵ Supply to them.

⁶ *où.*

⁷ *l'un à côté de l'autre.*

⁸ *not matrones.*

⁹ *étaler.*

¹⁰ *dépourvu de jugement.*

¹¹ *et de goût.*

¹² *s'étaler or se montrer.*

¹³ *briller.*

¹⁴ *sauver.*

¹⁵ *oubli.*

¹⁶ *en plumes de paon or bigarré.*

¹⁷ *of=in the house of.*

¹⁸ Add *enfin.*

¹⁹ *against=in spite of.*

LXXIV.—POMPEII.

Pompeii, the dead town, does not awaken in the morning like living cities, and although it has half thrown off the shroud¹ of ashes which covered it for so many centuries, even when night disappears it remains asleep on its funereal couch.

It is a strange sight to behold, by the azure and rosy light² of morning, that corpse of a town which was caught³ in the midst of its pleasures, its labours, and its civilization, and which has not undergone the slow dissolution of ordinary ruins. You involuntarily imagine that the owners of these houses, preserved in their smallest details, are about to⁴ come out of their dwellings wearing Greek or Roman dress, that the cars are going to⁴ start⁵ rolling along in the ruts you perceive in the flagstones, that the drinkers are on the point of⁴ entering those coffee-houses⁶ where the mark of the cups are still imprinted on the marble of the counter. You walk as in a dream amid the past; you read in red letters at the street corners the theatrical⁷ placards of the day. Only the day has passed more than seventeen centuries ago. By the coming⁸ light of dawn, the ballet-girls depicted on the walls seem to be

shaking their rattles, and with the extremities⁹ of their white feet⁹ to be raising up the border of their draperies like rosy-coloured¹⁰ foam, thinking, no doubt, that the lampadaries are being lighted¹¹ again for the orgies of the triclinium; the Venuses, the Satyrs, the heroic or grotesque forms, animated by a ray of light, strive to replace the inhabitants that have disappeared, and to form¹² a painted population for the dead city. The coloured shadows tremble along the walls, and the mind may for a moment or two lend itself to the illusion of an ancient phantasmagoria.

—THÉOPHILE GAUTIER.

¹ *drap.* ² *lueur.* ³ *saisir.* ⁴ *aller*, which need not be repeated. ⁵ *se remettre.*
⁶ *thermopoles.* ⁷ *du spectacle.* ⁸ *naissant.* ⁹ Use the singular. ¹⁰ *rose.*
¹¹ Avoid the passive. ¹² *faire.*

LXXV.—ATTILA.

Notwithstanding his conquests, his exterminations, his battles, and the dreadful commotion he made on the earth, Attila does not rise to real greatness. His fame¹ consists wholly of shrieks; his name resounds, void of meaning; his history belongs to² the natural history of physical scourges. He is not more human than an earthquake, a volcanic eruption, or a typhoon on the China seas. His power of overthrowing has something unconscious and mechanical in it³. He is too much a creature of fate⁴ to be hateful, too wanting in personality to be guilty. History does not even deign to accuse him; she acquits him of every responsibility and of every grievance; she classifies⁵ him as a phenomenon of Nature of which he was one of the destructive agents. To brand and condemn him would be imitating Xerxes striking a raging element with rods. The murder of Clytus dishonours Alexander more than⁶ the blood of a depopulated world sullies Attila, but at the same time⁷ the smallest Greek fight inspired by civic virtue and heroism surpasses all the conquests of the barbarian. The soldier of Marathon, waving his palm, is greater than Attila receiving kings and patricians on the back of his thin horse whose gallop dried up the earth. Consequently, it is not from history, which places him among the fossils of its chaotic periods, it is from legend that Attila derives⁸ his real existence. Each people takes hold of this brute form and models it according to their instincts. Italy degrades it, Germany idealizes it. While Latin tradition changes Attila into a spectre or monster, the Germanic poems

make him⁹ a good-natured neutral king, who presides over events without taking too much part¹⁰ in them, like the Agamemnon of the Iliad and the Charlemagne of the Round Table.

—PAUL DE ST. VICTOR.

¹ Say: *There are only shrieks, &c.*

² *rentrer.*

³ *Omit.*

⁴ *fatal.*

⁵ *renvoyer d,* and omit *as a phenomenon.*

⁶ See "Comparative Sentences".

⁷ *aussi.*

⁸ *prendre.*

⁹ See II. 33.

¹⁰ *se mêler.*

LXXVI.—THE HUNS.

These hordes of men had the habits of bands of wolves wandering in the woods. They inhabited neither houses nor huts; every walled enclosure¹ seemed to them a sepulchre. The Gauls feared nothing, except that the heavens should fall upon their heads; the Huns had but one fear, it was lest² the roofs should fall upon them. The use of fire was to them almost as unknown as to the beasts. They lived on roots and raw meat kneaded³ under the saddle. For clothing, they wore a tunic of dark linen and a cape⁴ of wild rat-skin. They never changed this tunic, which rotted on their bodies and left them of itself as the hair falls from animals at moulting-time. Their existence was entirely equestrian, they seemed fastened⁵ to the backs of their horses, as ugly as themselves and indefatigable. There they ate, there they slept, there they held their councils. Death even did not separate these brutish centaurs; the Huns buried the horseman with his steed. They were not known to possess any gods⁶; the magical kettle-drums⁷ of the wizards alone awakened in their thick skulls some vague supernatural idea. War was their element and their existence; they lived only on its pillage; extermination was their work; they went to the carnage as to the harvest. Their cruelty, entirely bestial, was only satiated by destruction; after stripping off⁸ the branches, they cut down the tree; they burned the town after they had sacked it.

—PAUL DE ST. VICTOR.

¹ Say: *enclosure of walls.*

² Say: *celle que.*

³ *pétri.*

⁴ *casaque.*

⁵ *cloué.*

⁶ See III. 11.

⁷ *timbale.*

⁸ *dépouiller.*

LXXVII.—A NIGHT IN WESTMINSTER ABBEY.

Once, however, it happened that, wishing¹ to view the interior of the Abbey at night-fall, I forgot myself while contemplating² this spirited³ and fantastic architecture. Over-

mastered by the feeling of "the gloomy vastness of Christian churches" I wandered slowly along, and night overtook⁴ me; the doors were shut.⁵ I tried to find an exit; I called the usher, I knocked at⁶ the gates; all this noise diffused and mingled⁷ with the silence was lost; I had to submit to sleep with the departed.

After hesitating as to the choice of a resting-place, I stopped near the monument of Lord Chatham at the foot of the rood-screen⁸ and of the Chapel of the Knights and of Henry VII. At the entrance to these stairs, to these aisles closed in by railings, a tomb partly let⁹ into the wall, opposite a marble statue of Death¹⁰ armed with his scythe, offered me its shelter. The fold of a shroud, likewise of marble, served me as a niche; like Charles V., I was becoming reconciled to my interment.

I had a front seat¹¹ to see the world as it really is. What an assembly of great men¹² enclosed beneath these domes!

Crouching¹³ under my marble sheet, I descended from these lofty thoughts to the child-like impressions of the time and place. My anxiety, mingled with pleasure, was similar to what I felt in winter in my turret at Combourg when I listened¹⁴ to the wind; a breath and a shadow are of the same nature.

I had counted ten, eleven by the church clock; the clapper which rose and fell upon the bronze was the only living being with me in these regions. At last a light as of dawn¹⁵ appeared in a corner where the shadows were darkest¹⁶. I gazed at the light gradually¹⁷ growing brighter. Did it proceed¹⁸ from the two sons of Edward IV., murdered by their uncle? Those melancholy and fascinating spirits were not sent to me by God, but the slight phantom of a woman barely past her girlhood¹⁹ appeared carrying a light sheltered by a sheet of paper, twisted²⁰ like a shell; it was the little bell-ringer. I heard the sound of a kiss, and the bell tolled daybreak. The bell-ringer looked quite scared as I went out with her by the cloister-gate. I related my adventure to her. She told me she had come to perform the duties of her father, who was ill. We did not mention the kiss.

—CHÂTEAUBRIAND.

¹ Say: *having wished.*

² Say: *in the contemplation of.*

³ *pleine de fougue.*

⁴ *s'anuit.*

⁵ See VII. 25.

⁶ *heurter.*

⁷ *épandu et délayé.*

⁸ *jubé.*

⁹ *engagé.*

¹⁰ *statue of Death = une mort.*

¹¹ *premières loges.*

¹² *grandeurs.*

¹³ *tapi.*

¹⁴ What tense?

¹⁵ *light . . . dawn = un crépuscule.*

¹⁶ *éteintes.*

¹⁷ Use adj. *progressive.*

¹⁸ *émaner.*

¹⁹ *adolescente.*

²⁰ *tournée.*

LXXVIII.—A NIGHT SCENE IN AMERICA.

I had lost my way one evening¹ in a forest some distance from the falls of Niagara; soon I saw the daylight wane² around me, and I enjoyed, in all its solitude, the grand spectacle of a night in the deserts of the New World. An hour after sunset the moon appeared above the trees on the horizon opposite.

The orb of night³ rose gradually in the skies, now peacefully pursuing⁴ her azure path⁵, now resting on groups of clouds which resembled the summit of some high snow-capped mountains. These clouds, furling and unfurling their sails, were spread⁶ out in transparent⁷ bands of white satin, were scattered in light foamy flakes, or formed fleecy banks of dazzling whiteness⁸ in the sky⁹, so soft to the eye that you imagined you felt their softness and their elasticity.

The scene on the earth was not less enchanting; the pale¹⁰ soft¹¹ light of the moon came down through the spaces¹² between the trees, and sent¹³ beams¹⁴ of light even into the thickest of the most profound darkness. The river which flowed at my feet, by turns lost itself in the woods, by turns reappeared sparkling¹⁵ with the constellations of the night which it reflected on its bosom. In a savannah on the other side of the river, the moonlight lay¹⁶ motionless on the grass; some birch-trees, stirred by the breeze, were dotted here and there, and formed islands of moving¹⁷ shadows on this motionless sea of light. Close around¹⁸ all would have been silence and repose, but for¹⁹ the falling of some leaves, the rustling²⁰ of a sudden wind, the hooting of the owlet. In the distance, from time to time, you could hear the dull roaring²¹ of the falls of Niagara, which, in the stillness of the night, re-echoed²² from plain to plain, and at last died away²³ among²⁴ the lonely forests.

—CHÂTEAUBRIAND.

¹ Begin with this. ² *s'éteindre*. ³ *astre solitaire*. ⁴ Say: *she pursued*. ⁵ *course*.
⁶ *se dérouler*. ⁷ *diaphane*. ⁸ *ovate*. ⁹ Mind the order of the words.
¹⁰ *bleuâtre*. ¹¹ *velouté*. ¹² *intervalles*. ¹³ *pousser*. ¹⁴ *gerbes*. ¹⁵ *brillant*.
¹⁶ *dormir*. ¹⁷ *flottant*. ¹⁸ *Auprès*. ¹⁹ *sans*. ²⁰ *passage*. ²¹ *mugissement*.
²² *se prolonger*. ²³ *expirer*. ²⁴ *à travers*.

LXXIX.—NERO AS AN ACTOR.

Outside the lethal Baths¹ where heroes and philosophers die², the reign is only a magnificent farce, of which the prince is at the same time the buffoon and impresario. The Monkey

in the Fable, when he has laid down the thunderbolt with which he parodies Jupiter, returns to his natural gambols and grimaces; now, Nero is a comedian before everything. The Empire for him is only a colossal stage³ where he parades before an audience⁴ of nations. Singer, mimie, athlete, dancer, actor, he prostitutes sovereign majesty⁵ to all the mummeries of the circus, to all the tinsel of the stage. His journey through Greece is the Comic Romance of a crowned strolling-player⁶. At the head of an army of five thousand *claqueurs* he sings, wrestles, poses, recites in all the Hellenic arenas. He sings through⁷ his nose, he falls from his chariot, he dances awkwardly, for his spindle-shanks⁸ bend⁹ under the weight of a corporation¹⁰. And this artistic people shout, applaud, admire, pretend to go into ecstasies¹¹ at¹² the pirouettes and trills¹³ of the divine Nero. He is awarded eighteen hundred wreaths; the statues of the ancient conquerors in the Olympic Games are dragged into the sewers to give place to his. The terrible comedian was an undoubted success¹⁴; his superiority in the tragedies of real life assured him the first rank in all kinds of dramatic art. To appear on a stage with Nero was as dangerous as to play at hot cockles¹⁵ with the leopard in the fable. Consequently the strongest athlete falls head over heels at his first blow; the driver who races with him gives his chariot the speed¹⁶ of a plough, and the most melodious voice affects hoarseness or loss of power¹⁷ when joining in a duet¹⁸ with the voice of Cæsar. A Corinthian singer alone was once bold enough¹⁹ to sing correctly in one of these imperial performances. He was applauded. At a sign from Nero, the other actors, hustling him against a column in the theatre, stabbed him on the breast with their stiletos.

—PAUL DE ST. VICTOR.

¹ *thermes.*

² See IV. 29, 30.

³ *tréteau.*

⁴ *parterre.*

⁵ See IV. 51.

⁶ *cabotin.*

⁷ *de.*

⁸ *jambes grêles.*

⁹ *fléchir.*

¹⁰ *ventre proéminent.*

¹¹ *se pâmer.*

¹² *devant.*

¹³ *roulades.*

¹⁴ *Use a verb.*

¹⁵ *la main chaude.*

¹⁶ *train.*

¹⁷ *tombe d'extinction.*

¹⁸ *alterner.*

¹⁹ *s'aviser.*

LXXX.—A LETTER FROM AN IMPECUNIOUS LODGER.

My dear Landlord¹,

Good breeding, which, if we are to believe mythology, is the grandmother of fine manners, obliges me to inform you that I find myself under the cruel necessity of not being able

to observe² the custom people have of paying their rent, especially when they are in debt. Until this morning I had cherished the hope of being able to celebrate that great day by satisfying the demand for my rent. But, alas, it was only an illusion, a freak of the imagination³! Whilst I slumbered on the pillow of security, ill-luck⁴, *ἀνάγκη* in Greek, ill-luck scattered my hopes. The payments⁵ on which I reckoned (Good Heavens! how bad business is!) have not been made⁶, and of the considerable sums I was to get⁷ I have only as yet received three francs, which have been lent to me. I do not offer them to you. Better⁸ days, no doubt, sir, will come for our beautiful France and for me. As soon as they have shone, I shall take wings to go and inform⁹ you of it, and take away from your house¹⁰ the precious things which I have left there and which I place under your protection and that of the law, which forbids you to dispose¹¹ of them before a year has passed¹². I especially recommend to you my piano and the large case containing 60 locks of hair, whose different colours run through¹³ the whole gamut of capillary shades, and which have been taken from the foreheads of the Graces by the scalpel of Love.

You are therefore at liberty, dear Landlord, to dispose of the roof¹⁴ under which I have lived. In testimony whereof witness my hand¹⁵.—A. SCHAUNARD. —HENRI MURGER.

¹ Say: *Sir and Landlord.*

⁵ *rentrées.*

⁶ *opérées.*

⁷ *toucher.*

² *satisfaire à.*

⁸ See IV. 57.

⁸ *chimère.*

⁹ *avertir.*

⁴ *guignon.*

¹⁰ *immeuble.*

¹¹ Use the noun *négoce.*

¹² Omit *has passed.*

¹⁸ *parcourir.*

¹⁴ *lambris.*

¹⁵ Say: *I grant (octroyer) you my permission provided (revêtir) with my signature.*

LXXXI.—EPISTOLARY FORMS.

The words used in epistolary forms are the most familiar examples of the *second*¹ meaning, the only true meaning that there is in forms of any kind. If a superior in rank subscribes² himself my³ obedient servant, I know that his meaning is as remote as possible from the dictionary⁴ sense of the words. On the other hand, it would be a mistake to suppose that the words as⁵ he uses them are meaningless. Such a form, in English, is intended to convey the idea of distance⁶ without contempt. It is as much as⁷ to say, in familiar English, "I don't know you and don't care to know you; but I have no desire to be rude to you". The form *Dear Sir*, in English, has nothing to do with affection. It means, I know very little of you, but wish to avoid the coldness of *Sir* by itself. *My dear*

Sir means something of this kind, "I remember meeting you in society".

A literal translation of these forms into French would entirely fail to convey⁸ their significance. You must be on the most intimate⁹ terms with a Frenchman before he will venture to address you as *Cher Monsieur*. There is absolutely no form of address in French that translates the meanings of *Dear Sir* and *My dear Sir*. They can only be translated by *Monsieur*, which fails to differentiate¹⁰ them¹¹ from *Sir*.

The French forms used in writing to ladies are still more severe. "How would you begin a letter to Madame L——?" I asked a French gentleman who is a model of accuracy¹² in etiquette.

"Well, in the first place, I should never presume to write to Madame L—— at all."

"But if circumstances made it imperative¹³ that you should write to her?"

"In that case I should address¹⁴ her as *Madame* simply, and at the close¹⁵ of the letter beg¹⁶ her to accept *mes hommages respectueux*."

Perhaps the reader imagines that the lady was a distant acquaintance; no¹⁷, she was the wife of a most intimate friend, and the two families met¹⁸ very frequently. In this case the point of interest is that the lady would have been addressed¹⁹ as a stranger from a want of flexibility²⁰ in the French form.

There is a Frenchman who receives me with the utmost kindness and cordiality whenever I visit his neighbourhood. We correspond occasionally, and his letters begin *Monsieur*, just as if he had never seen me, ending with the expression of his *sentiments respectueux*.

—HAMERTON.

¹ *affaibli*.

² Say: *signs in writing to me*.

³ Use direct speech.

⁴ =found in the dictionary.

⁵ *tel que*.

⁶ =social distance.

⁷ Use *revenir*.

⁸ *rendre* negatively.

⁹ *piéd d'intimité*.

¹⁰ *marquer la différence entre*.

¹¹ See VIII. 8.

¹² *fort à cheval sur*.

¹³ *exiger*.

¹⁴ *mettre en tête de ma lettre*.

¹⁵ Use a verb.

¹⁶ Use direct speech.

¹⁷ *nullement*.

¹⁸ *se voir*.

¹⁹ *traiter*.

²⁰ Say: *rigueur*.

LXXXII.—THE BENGALÉE.

The physical organization of the Bengalee is feeble even to¹ effeminacy. He lives in a constant vapour-bath. His pursuits are sedentary, his limbs delicate, his movements languid. During many ages he has been trampled upon by men of bolder and more hardy² breeds. Courage, independence³, veracity, are qualities to which his constitution and his

situation are equally unfavourable. His mind bears⁴ a singular analogy to his body. It is weak even to helplessness⁵, for purposes of⁶ manly⁷ resistance; but its suppleness and its tact move the children⁸ of sterner⁹ climates to admiration not unmingled with¹⁰ contempt. All those arts¹¹ which are the natural defence of the weak are more familiar to this subtle race than to the Ionian of the time of Juvenal or to the Jew of the dark¹² ages. What the horns are to¹³ the buffalo, what the paw is to the tiger, what the sting is to the bee, what beauty—according to the old Greek song—is to woman, deceit is¹⁴ to the Bengalee. Large promises¹⁵, smooth¹⁶ excuses, elaborate tissues of circumstantial¹⁷ falsehood, chicanery¹⁸, perjury, forgery,¹⁹ are the weapons, offensive and defensive, of the people of the Lower Ganges. All these millions do not furnish one sepoy to the armies of the Company. But as usurers, as money-changers, as sharp legal practitioners, no class of human beings can bear a comparison with them. With²⁰ all his softness, the Bengalee is by no means placable in his enmities or prone to pity. The pertinacity with which he adheres to his purposes yields only to the immediate pressure²¹ of fear. Nor²² does he lack a certain kind of courage which is often wanting in his masters. To inevitable evils²³ he is sometimes found to oppose a passive fortitude such as the Stoics attributed to their ideal sage. A European warrior who rushes²⁴ on a battery of cannon with a²⁵ loud hurrah will sometimes shriek²⁶ under the surgeon's knife and fall into an agony²⁷ of despair at²⁸ the sentence of death. But the Bengalee who would see his country overrun, his house laid in ashes, his children murdered or dishonoured, without having the spirit to strike one blow, has yet been known²⁹ to endure torture with the firmness of Mucius, and to mount the scaffold with the steady step and even pulse of Algernon Sydney.

—MACAULAY.

¹ Say: *so feeble that it is effeminate.*² *robuste.*³ Say: *spirit of independence.*⁴ Say: *has analogy with.*⁵ Use *s'abandonner.*⁶ Use *quand il faut.*⁷ *virile.*⁸ Say: *among the children,* make admiration the accusative.⁹ *rude.*¹⁰ *sans une nuance de.*¹¹ *artifices.*¹² *moyen.*¹³ *pour.*¹⁴ Supply *le.* See V. 12.¹⁵ See IX. 7.¹⁶ *mielleux.*¹⁷ *compliqués or détaillés.*¹⁸ See I. 6.¹⁹ Supply *such.*²⁰ =in spite of.²¹ *influence, pression.*²² *Et...non plus.*²³ *maux.*²⁴ See VII. 15.²⁵ *en poussant.*²⁶ What tense really?²⁷ not *agonie.*²⁸ =on hearing pronounced. See XII. 6.²⁹ Use *voir* actively.

LXXXIII.—THE REFORMATION.

The Reformation is an event long past¹. That volcano has spent its rage. The wide waste² produced by its outbreak is

forgotten. The landmarks which were swept away have been replaced. The ruined edifices have been repaired³. The lava has covered with a rich⁴ incrustation the fields which it once⁵ devastated, and, after having turned a beautiful and fruitful⁶ garden into a desert, has again turned the desert into a still more beautiful and fruitful garden. The second great eruption is not yet over. The marks of its ravages are still around us. The ashes are still hot beneath our feet. In some directions, the deluge of fire still continues to spread. Yet experience surely entitles⁷ us to believe that this explosion, like that which preceded it, will fertilize the soil which it has devastated. Already in those parts which have suffered most severely, rich⁸ cultivation and secure⁹ dwellings have begun to appear amidst the waste¹⁰. The more we read¹¹ of the history of past ages, the more we observe the signs of our own times, the more do we feel our hearts filled and swelled¹² by a good hope¹³ for¹⁴ the future destinies of the human race.

—MACAULAY.

¹ *accompli.* ² *ravages.* ³ Use active voice. ⁴ *féconde.* ⁵ *jadis.*
⁶ *riche et beau.* ⁷ *autoriser.* ⁸ *opulent.* ⁹ *paisible.* ¹⁰ *solitude.*
¹¹ Be careful as to the tense. ¹² *se soulever (gonfler).* ¹³ *d'espérance.*
¹⁴ *à la pensée de.*

LXXXIV.—ON LEARNING MODERN LANGUAGES.

The commonest illusion with regard to modern languages is that they may be very easily mastered. There is a popular idea that French is easy, that Italian is easy, that German is more difficult, yet by no means insuperably difficult¹. It is believed that when an Englishman has spent all the best years of his youth in attempting to learn Latin and Greek, he may acquire one or two modern languages with little effort during a brief residence on the Continent. It is certainly true that we may learn any number of foreign languages so as to speak them badly, but it surely cannot be easy to speak them well. It may be inferred² that this is not easy because³ the accomplishment⁴ is so rare. The inducements⁵ are common, the accomplishment⁶ is rare. Thousands of English people have very strong reasons for learning French, thousands of French people could improve their position by learning English; but rare indeed are the men who know both languages thoroughly.

The following propositions, based on much observation of a kind wholly unprejudiced, and tested by a not inconsiderable⁷ experience, will be found, I believe, unassailable:—

1. Whenever a foreign language is perfectly acquired there are⁸ peculiar family conditions. The person has either married a person of the other nation, or is of mixed blood.

2. When a foreign language has been acquired (there are instances of this) in quite absolute perfection, there is almost always some loss⁹ in the native tongue. Either the native tongue is not spoken correctly or it is not spoken with perfect ease.

3. A man sometimes speaks two languages correctly, his father's and his mother's, or his own and his wife's, but never three.

4. Children can speak several languages exactly like natives¹⁰, but in succession, never simultaneously. They forget the first in acquiring the second, and so on.

5. A language cannot be learned by an adult¹¹ without five years' residence in the country where it is spoken¹², and without habits of close observation, a residence of twenty years is insufficient.

—HAMERTON.

¹ Use an adjective and a noun.

² *Ce qui peut nous induire à penser.*

³ *c'est que.*

⁴ Use a verb: *one succeeds.*

⁵ *motifs de les apprendre.*

⁶ *la réussite.*

⁷ *passablement grande.*

⁸ *c'est qu'on se trouve dans.*

⁹ *il en résulte presque toujours quelque préjudice pour.*

¹⁰ *gens du pays.*

¹¹ Make this the subject.

¹² See VII. 26.

LXXXV.—A DRUNKEN JAY.

One day I saw Gregory with a piece of flesh in his beak hopping up¹ the stairs, then flying on a window-sill, where he placed himself in full sun. A large blue fly came humming and settled on the meat; it was followed by a second, then by a third. Until then the jay had remained completely motionless², but when the insects were³ gravely occupied in depositing their eggs, with a quick and clever peck he sent down⁴ his throat the piece of meat and the whole company that had gathered on it.

Gregory had unfortunately a capital fault. He would get drunk, not for obliviousness⁵ (for the fellow⁶ seemed to be happy under my guardianship, which was, moreover, very mild⁷), but through vice pure and simple. When, having taken refuge⁸ after lunch under the bower of the kitchen-garden, I was sipping⁹ my coffee, Gregory would jump on the table, watching for¹⁰ the moment when the brandy appeared¹¹. Hardly had I filled my small glass when he would dip¹² into it several times in succession¹³. I reproach myself for the

feebleness with which I kept him from this cup¹⁴, which made¹⁵ him comically drunk. It caused¹⁶ his death too, alas! One day when¹⁷ carousing, the poor jay, as drunk as a lord¹⁸, flew away with a heavy and irregular flight along the surface¹⁹ of the ground, and broke²⁰ his skull against an old barrel which served as a kennel for my dog. Killed by a barrel! ²¹A fitting death for a drunkard²².

—ADRIEN MARX.

¹ See XI. 4. Use *monter*. ² Use a noun. ³ What tense? ⁴ *faire disparaître dans*.
⁵ Use a verb. ⁶ *drôle*. ⁷ *bénin*. ⁸ See II. 32. ⁹ *déguster*. ¹⁰ See II. 9.
¹¹ Say: *the moment of the brandy*. ¹² *puiser*. ¹³ *à plusieurs reprises*.
¹⁴ *calice*. ¹⁵ Say: *procured for him*. ¹⁶ Say: *he found*. ¹⁷ Say: *of*.
¹⁸ Say: *thrush*. ¹⁹ *au ras*. ²⁰ Add *aller*. ²¹ Begin: *It is thus*, and use *mourir*.
²² *pochard*.

LXXXVI.—BADEN.

An astonishing town, a bewildering town, an amazing¹ town, a town with streets, inns, people, a town which looks like a town and is not one, a town bewitched by fortune, an impossible town, a town built on piles on a Potosi changing its bed at every second, tossed, shaken about like a loto-bag, a town as noisy² as a fortune's fair, a town where you walk on paralysed wealth³ and shattered hopes⁴, a town which resembles life at full gallop; in a quarter of an hour a millionaire gets⁵ into debt and a footman gets servants; a town where we have no longer men, no longer women, no longer humanity, nothing! but hands throwing away or picking up; a town where money no longer means⁶ money, no longer value, no longer power⁷, no longer toil⁸, no longer reason, no longer common sense, but luck⁹, a dream, a caprice, a plaything, a gale, a shower—such is Baden, my dear fellow, and I am there.

—DE GONCOURT.

¹ *ahurissante*. ² *sonore*. ³ *apoplexies d'argent*. ⁴ *pots au lait*.
⁵ *avoir*. ⁶ *être*. ⁷ *poids*. ⁸ *sueur*. ⁹ *veine*.

LXXXVII.—LOVE OF THE SEA.

I spent my childhood in a large provincial town divided¹ into two parts by a much encumbered and turbulent² river, where I early acquired the taste for voyages and the love of a life upon the water. There is a corner of the quay especially, near a certain foot-bridge named³ “St. Vincent”, of which I never think even now without emotion. I can see once more the notice⁴ nailed on the end of a board:—Cornet—Boats on Hire⁵, the little flight of steps which ran down⁶ into the water,

slippery and water-stained⁷, the fleet of little boats⁸, newly painted in bright colours, ranged in a line⁹ at the foot of the ladder, rocking gently against each other¹⁰, bearing pretty names in white letters on their sterns¹¹—"Humming-bird", "Swallow", &c. Then old¹² Cornet himself, going off with his paint-pot, his big brushes, his face tanned, furrowed, covered¹³ with innumerable¹⁴ small dimples like the river on¹⁵ a breezy¹⁶ evening. Oh! how many¹⁷ crimes that old Cornet and his boats have to answer for¹⁸! I used to play truant and sell my books. What would I not have sold for an afternoon's boating¹⁹! My school-books all in the bottom of the boat, my jacket off²⁰, my hat on the back of my head²¹, and my hair gently fanned²² by the river²³ breeze, I would pull hard²⁴ at²⁵ my oars with my twelve-year-old arms, knitting my brows just to give me the look²⁶ of an old sea-dog.

¹ *couper.*² *remuant.*³ *Omit.*⁴ *écriteau.*⁵ *de louage.*⁶ *s'enfoncer.*⁷ *noirci de mouillure.*⁸ *canots.*⁹ *s'aligner.*¹⁰ *bord à bord.*¹¹ *arrière.*¹² *père.*¹³ *ridé.*¹⁴ *mille.*¹⁵ *Omit.*¹⁶ *de vent frais.*^{17, 18} *M'en a-t-il fait commettre, &c.*¹⁹ *canotage.*²⁰ *à bas.*²¹ *en arrière.*²² *Use coup d'éventail de.*²³ *d'eau.*²⁴ *ferme.*²⁵ *sur.*²⁶ *tournure.*

LXXXVIII.—RUSSIAN NOVELISTS.

Russian novelists pursue¹ the study of realism² more closely than has ever been attempted, they seem to pursue it exclusively³; nevertheless they do muse upon the invisible; beyond the range⁴ of the known things, which they describe accurately, they keep in mind⁵ the unknown things, which they surmise. Their characters are much concerned⁶ about the universal mystery; and, however much we may think them occupied⁷ with the present drama of life, they lend an ear to the murmur of abstract things, which people the unfathomable atmosphere where the characters of Tourguénef, Tolstoi, and Dostoïevsky breathe and live. The regions which these writers prefer⁸ to frequent, resemble the lands on the sea-coast, where⁹ we enjoy the hills, the trees, and the flowers, but all points of view are overlooked by the restless¹⁰ horizon of the ocean, which, to the charm¹¹ of the scenery, adds the feeling of the world's immensity, the ever-present evidence of the infinite.

Like their inspiration, their literary method allies them closely¹² to the English; interest, emotion have to be bought¹³ at the same expense of patience. Upon first taking up¹⁴ their works, we are bewildered¹⁵ by the apparent lack of composition and action, and wearied by the strain they impose on¹⁶ our

attention and memory. Sluggish and reflective minds pause at every step, retrace their path, conjure up visions, precise in detail, but confused as a whole, with badly defined¹⁷ outlines. Nevertheless we are captivated by these qualities which seem to exclude each other, namely¹⁸, the most unaffected simplicity and the subtlety of psychological analysis; we are amazed at a complete grasp¹⁹ of the soul of man²⁰ such as²¹ we had never met with, at the perfection of character²², at the sincerity of the feelings and language of every actor.

—MELCHIOR DE VOGUË.

- ¹ *serrer.* ² Say: *the real.* ³ *y confinés.* ⁴ Omit. ⁵ *accorder une secrète attention.*
⁶ *inquiet.* ⁷ *engagé.* ⁸ Say: *in preference.* ⁹ Use co-ordinate sentence.
¹⁰ *mouvant.* ¹¹ *grâces.* ¹² *rapprocher.* ¹³ Use actively *faire acheter.*
¹⁴ *en entrant dans.* ¹⁵ *désorienter.* ¹⁶ *demander.* ¹⁷ *arrêté.* ¹⁸ Omit.
¹⁹ *compréhension totale.* ²⁰ *l'homme intérieur.* ²¹ such as = *que.* ²² *naturel.*

LXXXIX.—COUNTRY.

Provincial feeling¹ is not so strong in England as it is in France. The words used in the two countries are in themselves an indication of this². The word *pays* as³ employed by journalists and politicians for the whole of France, is exactly equivalent to “the country” as⁴ employed by English politicians; but the word *pays*, as it is employed by a French peasant to mean locality to which he is bound by ties of birth and affection, has no equivalent in English, and it cannot be translated⁵ without a phrase⁶. To get the force of it,⁷ I⁸ must explain that it is a part of the country to which I and my family belong. But the greatest difference in language is the entire absence, in English, of any word having the peculiar emotional value⁹, the sacredness¹⁰ of *patrie*. The word *patrie* is reserved entirely for emotional use, it is *never* employed for common purposes. “Country” fails¹¹ as an equivalent because it is used in various non-emotional¹² senses, as when a minister appeals to the country by general elections, a huntsman rides across country, a gentleman’s residence is situated in a pretty country, a townsman goes to live in the country, a land-owner is¹³ a country squire. Here the word stands for the everyday words *pays* and *campagne*, but *patrie* never stands for anything but the land that we should be ready to die for, and it is never used without visible or suppressed emotion. —HAMERTON.

- ¹ *L'amour du clocher.* ² *en.* ³ See V. 10, or omit. ⁴ *tel que.*
⁵ See VII. 26. ⁶ *périphrase.* ⁷ *pour en faire sentir toute la force.* ⁸ Say: *one.*
⁹ *puissance particulière d'émotion.* ¹⁰ See I. 4. ¹¹ *est insuffisant.*
¹² *qui vous laissent froid.* ¹³ See I. 1.

XC.—THE CHARGE OF THE LIGHT BRIGADE.

They swept¹ proudly past, glittering² in the morning sun in all the pride³ and splendour of war. We could scarcely believe the evidence of our senses! Surely that handful of men are not going to charge an army in position? Alas! it was but too true—their desperate⁴ valour knew no bounds, and far indeed was it removed⁵ from its so-called better part—discretion. They advanced in two lines, quickening their pace as they closed towards the enemy. A more fearful spectacle was never witnessed than by those⁶ who, without the power to aid, beheld their heroic countrymen rushing to the arms of death. At the distance of 1200 yards the whole line of the enemy belched forth, from thirty iron mouths, a flood⁷ of smoke and flame through which hissed the deadly balls. Their flight⁸ was marked by instant⁹ gaps¹⁰ in our ranks, by dead men and horses, by steeds flying wounded or riderless across the plain. The first line is broken; it is joined by the second; they never halt or check their speed an instant. With diminished ranks thinned¹¹ by those thirty guns, which the Russians had laid¹² with the most deadly accuracy, with a halo of flashing steel above their heads, and with a cheer which was many a noble fellow's death-cry, they flew into the smoke of the batteries, but, ere they were lost from view, the plain was strewn with their bodies and with the carcasses of horses. Through the clouds of smoke we could see their sabres flashing as they rode up to the guns and dashed between them, cutting down the gunners as they stood¹³. We saw them riding through the guns, as I have said; to our delight we saw them returning after breaking through a column of Russian infantry, and scattering them like chaff, when the flank fire¹⁴ of the battery swept them down,¹⁵ scattered and broken¹⁶ as they were. Wounded and dismounted troopers flying towards us told the sad tale—demi-gods could not have done¹⁷ what we had failed to do¹⁸.

—RUSSELL

¹ *passer comme un tourbillon.* ² *leurs armes étincelant.* ³ *gloire.*

⁵ *éloigné.* ⁶ Say: than that which presented itself to those.

⁸ *passage.*

⁹ Use an adverb.

¹⁰ *vide.*

¹¹ *décimé.*

⁴ *sans exemple.*

⁷ *torrent.*

¹² *pointer.*

¹³ *à leur place.*

¹⁴ *feu d'enfilade (flanc).*

¹⁵ *balayer.*

¹⁶ *rompu.*

¹⁷ } Say: succeeded where we had failed (*échouer*).

¹⁸

XCI.—A VISIT FROM A MALAY.

One day a Malay knocked at my door. The servant who opened the door to him was a young girl born and bred amongst the mountains, who had never seen an Asiatic dress of any sort; his turban, therefore,¹ confounded² her not a little³; and as it turned out that his⁴ attainments in English were exactly of the same extent as hers⁵ in Malay, there seemed to be an impassable gulf fixed between⁶ all communication of ideas, if either party⁷ had happened to possess⁸ any⁹. In this dilemma, the girl, recollecting the reputed learning¹⁰ of her master (and doubtless giving me credit for¹¹ the knowledge of all the languages of the earth, besides, perhaps, a few of the lunar ones), came and gave me to understand that there was a sort of demon below, whom she clearly imagined¹² that my art could exorcise from the house. I went down immediately. In a cottage kitchen, but panelled on the wall with dark wood¹³, that from age¹⁴ and rubbing resembled oak, and looking more like a rustic hall of entrance¹⁵ than a kitchen, stood the Malay—his turban and loose trousers of dingy white relieved¹⁶ upon the dark panelling; he had placed himself nearer to the girl than she seemed to relish¹⁷; though her native spirit of mountain intrepidity¹⁸ contended with the feeling of simple awe¹⁹ which her countenance expressed as she gazed upon the tiger-cat before her. And a more striking picture there could not be imagined²⁰, than the beautiful English face of the girl, and its exquisite fairness²¹, together with her erect²² and independent attitude, contrasted²³ with the sallow and bilious skin of the Malay, enamelled or veneered with mahogany by marine air, his small fierce²⁴, restless eyes, thin lips, slavish gestures, and adorations. —DE QUINCEY.

¹ Begin by *aussi*.² Say: *caused confusion*.³ *quelque*.⁴ Emphatic.⁵ Say: *those of the servant*.⁶ Say: *between them, intercepting*.⁷ Use *ils* simply.⁸ *Si tant est qu'ils eussent*.⁹ Add to *exchange*.¹⁰ Say: *the reputation of learning*.¹¹ *prêter*. ¹² Use a parenthetical clause.¹³ Say: *whose walls were in panels of dark wood*.¹⁴ Make *age* and *rubbing* the subject.¹⁵ *antichambre*.¹⁶ *se détachant*.¹⁷ *désirer*.¹⁸ Say: *her native intrepidity of mountaineer*.¹⁹ *crainte respectueuse*.²⁰ Active voice to be used.²¹ *pureté*.²² Use *fierté*.²³ present participle.²⁴ *dur*.

XCII.—MAHOMET.

According to the tradition of his companions, Mahomet was distinguished by the beauty of his person, an outward gift¹ which is seldom despised except by those to whom it has

been refused². Before he spoke, the orator engaged on his side the affections³ of a public or private audience. They applauded his commanding⁴ presence, his majestic aspect, his piercing eye, his gracious smile, his flowing⁵ beard, his countenance that painted⁶ every sensation of the soul, and his gestures that enforced⁷ each expression of the tongue. In the familiar offices⁸ of life he scrupulously adhered to the grave and ceremonious politeness of his country; his respectful attention⁹ to the rich and powerful was dignified¹⁰ by his condescension and affability to the poorest citizens of Mecca: the frankness of his manner concealed the artifice of his views; and the habits of courtesy were imputed¹¹ to personal friendship or universal benevolence. His memory was¹² capacious and retentive, his wit easy and social¹³, his imagination sublime, his judgment clear, rapid, and decisive. He possessed the courage both of thought and action; and, although his designs might gradually expand¹⁴ with his success, the first idea which he entertained of his divine mission bears the stamp of an original and superior genius. . . . From his earliest youth, Mahomet was addicted to religious contemplation; each year, during the month of Ramadan, he withdrew from the world, and from the arms of Cadijah; in the cave of Hera, three miles from Mecca, he consulted the spirit of fraud or enthusiasm, whose abode is not in the heavens, but in the mind of the prophet. The faith, which under the name of Islam, he preached to his family and nation, is compounded of an eternal truth and a necessary fiction, that there is only one God and that Mahomet is the apostle of God. —GIBBON.

¹ *avantage*. ² See VII. 28. ³ *disposer en sa faveur*; or *s'attirer les sympathies de*.

⁴ Say: *which shewed authority or imposante*. ⁵ *il fleuve*.

⁶ Say: *expressed*. ⁷ *appuyer*. ⁸ *relations*; *choses*. ⁹ See I. 6. ¹⁰ *s'ennoblir de*.

¹¹ *rapporter*; *attribuer*. ¹² See I. 1. ¹³ Say: *made for society*. ¹⁴ *s'étendre*.

XCIII.—ART IN ENGLAND.

If I were asked¹ what is the particular difficulty that usually prevents the English from understanding art, I should answer, The extreme energy and activity of their moral sense. They have a sort of moral hunger which tries to satisfy itself in season and out of season². That interferes³ with their understanding of a pursuit⁴ which lies outside⁵ of morals. The teaching of their most celebrated art-critic,

Mr. Ruskin, was joyfully accepted⁶ by the English, because it seemed for the first time to place art upon a substantial moral foundation, making⁷ truth, industry, conscientiousness its cardinal virtues. The English imagined for a time that they had subordinated the fine arts to their own dominant⁸ moral instincts. Painting was to abandon all its tricks⁹ and become truthful. It was to represent events as they really occurred, and not so as to make the best pictures a sacrifice of art to veracity that pleased¹⁰ the innermost British conscience. Again, it was assumed that mere toil¹¹ in the accurate representation¹² of details was in itself a merit, because industry is meritorious in common occupations. In short, all the moral virtues were placed before art itself, which, in reality, is but accidentally connected¹³ with them.

The English love of nature, in itself one of the happiest of all gifts, has not been altogether favourable to the understanding of art. It has led¹⁴ many English people to subordinate the fine arts entirely to nature, as if they were but poor¹⁵ human copies of an unapproachable¹⁶ divine original. In reality the fine arts can only be understood when they are understood and valued for themselves.

—HAMERTON.

¹ See VII. 28.

² Say: *at all times*; or *à propos et hors de propos*.

³ *général*.

⁴ *travaux*.

⁵ Say: *in which morals have no place (rien à voir)*.

⁶ Active voice.

⁷ *élevant...au rang*.

⁸ *qui dominaient en eux*.

⁹ *artifices*.

¹⁰ *plaire à*.

¹¹ *effort*.

¹² Use a verb.

¹³ *se rattacher (à)*.

¹⁴ *résulter* (impersonally).

¹⁵ *pâle*.

¹⁶ Say: *which it is impossible to approach*.

XCIV.—THRIFT IN ENGLAND.

In England there are two terrible discouragements¹ to saving². The first is the exacting character of English opinion with regard to style³ of living, the contempt felt for people who are not gentlemen and ladies, and the vulgar⁴ belief that one cannot be a gentleman or lady without leading an expensive life. "It costs a great deal of money to be a gentleman," says an English writer, "and a great deal more to be a lady." Well, if this is so, why not leave gentlemanhood⁵ and ladyhood to rich people, and why not be content with simple manhood and womanhood? Nothing can be more admirable than the life of an Englishman who saves money from⁶ a sense of duty when the saving implies the great renunciation, the renunciation of the title of "gentleman". A Frenchman, who may live as he likes, knows nothing of that sacrifice.

The second great discouragement to saving in England is the English contempt for small sums of money. "The Englishman", says Bagehot, "bows down before a great heap and sneers when he passes a little heap." The sneer is perhaps more frequent than the bow. The mention of a small fortune often excites a smile. And the heap need⁷ not be a very little one to be sneered at⁸. You may be almost ridiculous for⁹ having an income that places you far above¹⁰ want. Three hundred a year is an income that seems really amusing to the well-constituted¹¹ English mind. I myself have heard a man with five hundred a year called¹² a "beggar", and have seen people smile good-humouredly¹³ at¹⁴ more than twice as much. The consequence is that unless an Englishman has the natural instinct¹⁵ of avarice he may think, "What is the good of saving when all I can put by¹⁶ will only be contemptible?"

—HAMERTON.

¹ Say; two terrible reasons which discourage, or to discourage. ² See VII. 38, 39.
³ train. ⁴ not vulgaire. ⁵ See I. 4. Translate hood by *qualité*. ⁶ par.
⁷ Say: there is (il est) no need. ⁸ See VII. 28 and II. 35. ⁹ bien que or pour avoir.
¹⁰ à l'abri. ¹¹ équilibré. ¹² traiter de. ¹³ plaisamment. ¹⁴ See XII. 6.
¹⁵ penchant (pour). ¹⁶ Use the noun *économies*, or use *mettre de côté*.

XCV.—REFORM IN THE HOUSEHOLD.

I have already given my landlady orders for¹ an entire reform in the state of my finances. I declaim against hot suppers, drink² less sugar in my tea, and³ check my grate with brickbats. Instead of hanging my room⁴ with pictures, I intend to adorn it with maxims of frugality. These will make pretty furniture enough and won't be a bit too expensive; for I shall draw them all out with my own hands, and my landlady's daughter shall frame⁵ them with the parings⁶ of my black waistcoat. Each maxim is to be inscribed on a sheet of clear paper, and written with my best pen; of which⁷ the following will serve as a specimen. 'Look sharp'⁸; 'Mind the main chance'⁹; 'Money is money now'; 'If you have a thousand pound, you can put your hands by your sides and say you are worth a thousand pounds every day of the year'; 'Take a farthing from an hundred pound, and it will be an hundred pound no longer'. Thus, whichever way I turn my eyes¹⁰, they are sure to meet one of those friendly monitors; and as we are told¹¹ of an actor who hung¹² his room round with looking-glasses to correct the defects of his person, my

apartment shall be furnished in a peculiar manner to correct the errors of my mind. —GOLDSMITH.

¹ Say: *qui comportent*, or *to reform completely*.

² Not *boire*; use *to sugar* preceded by *And I declare that I mean*.

³ Say: *to put brickbats in the grate to moderate my fire*. ⁴ *tapisser mes murs*.

⁵ Say: *make frames*. ⁶ *restes du drap*.

⁷ Make this a principal sentence.

⁸ Has two meanings.

⁹ *Soignez vos propres intérêts*.

¹⁰ Make *eyes* the subject.

¹¹ *raconter l'histoire*.

¹² Say: *hung looking-glasses all round his room*.

XCVI.—SYRICUS OF POMPEII.

He was a tradesman, perhaps a cloth merchant, for samples of materials have been found in his strong-box. He was naturally greedy, and thought of nothing but making money. In his house, near¹ the Stabian gate, he had² not inscribed, as was the custom, on the pavement of the vestibule, a favourable and auspicious word intended for³ his visitors. The mosaic of his⁴ threshold bore in large letters this vulgar wish: "Hail profit!" And this was drawn up in Latin in an incorrect and popular form. Syricus had riches beyond the dreams of avarice⁵. His house, to judge by what remains of it, was not of the less sumptuous kind. He shared it with a near relation. Each had his own entrance and his complete suite of rooms.

In the suite of Syricus, pleasing frescoes were to be seen⁶. This rough unlettered man had had the Muses painted in his drawing-room. But this magnificent house looked out upon an alley which was really too much a haunt of vice⁷. Syricus had facing him the public-house of Sittius, at the sign of the *Elephant*, a low pot-house. Close by extended a vast hostelry of somewhat wretched appearance. This alley swarmed⁸, as may be imagined, with drunkards and vagabonds. At every hour were to be found prowling about⁹, people of the stamp of that handsome Encolpus, ultra-literary, parasitic, light-fingered, debauched, sacrilegious, who took away travellers' cloaks from¹⁰ the inns, and who, paying a visit to the ship of Isis, anchored in the harbour, dared to steal from the goddess her embroidered dress and her silver *sistrum*. One must have passed at night through some alley of old Naples to form an idea of the society which lived there in a state of freedom unknown to the austere nations of the West. While Syricus was making up his accounts or resting in his bed, the drunkards were stumbling in the *vicolo* over fragments¹¹ of amphoræ and bawling; hotel-keepers, soldiers, bespattered poets, gladiators, witches, courtesans, slaves, were quarrelling in low taverns and in places of

ill-fame, creating a dreadful uproar, knocking each other down with¹² candelabra, and stabbing¹³ each other with reeking spits. The unhappy Syricus, deafened by the noise¹⁴, and now imagining his strong-box opened by thieves, had² painted on his outside wall two serpents twining round an altar, a picture which, according to the common belief, he thought sufficient¹⁵ to conjure the evil influences and perils by which he was surrounded. Moreover, he had² placed above the serpents the following inscription, now effaced¹⁶, but easily read¹⁶ at the time of its discovery: "Pass on, scamps!" I do not know what the result was¹⁷, but it is probable that all this rabble seethed¹⁸ and yelped and yelled under the two serpents, heedless of the written injunction, and that the *vicolo* became peaceful only beneath the ashes of Vesuvius, under which it was buried.

—ANATOLE FRANCE.

- ¹ *proche*. ² See II. 15. ³ *à l'adresse de*. ⁴ See VIII. 30. Say: *Chez lui*.
⁵ Say: *as much as one can imagine*. ⁶ *se voir*. ⁷ *mal hantée*.
⁸ *foisonner*, making drunkards the subject. ⁹ Make the verb impersonal.
¹⁰ *dans*. ¹¹ *tessons*. ¹² See XII. 7. ¹³ *larder*. ¹⁴ *les oreilles rompues*.
¹⁵ *propre*. ¹⁶ See III. 35. ¹⁷ Use *advenir*. ¹⁸ *grouiller*.

XCVII.—MR. PICKWICK'S DEPARTURE.

That punctual servant of all work¹, the sun, had just risen, and begun to strike² a light in the morning of the thirteenth of May, one thousand eight hundred and twenty-seven, when Mr. Samuel Pickwick burst³ like another sun from his slumbers; threw open his chamber window and looked out⁴ upon the world beneath. Goswell Street was at his feet, Goswell Street was on his right hand—as far as the eye could reach, Goswell Street extended on his left; and the opposite side of Goswell Street was over the way⁵. "Such", thought Mr. Pickwick, "are the narrow views of those philosophers who, content with examining the things that lie before them, look not to the truths which are hidden beyond. As well might⁶ I be content to gaze on Goswell Street for ever, without one effort to penetrate to the hidden countries which on every side surround it." And having given vent to⁷ this beautiful reflection, Mr. Pickwick proceeded to put himself into his clothes, and his clothes into his portmanteau. Great men are seldom over-scrupulous⁸ in the arrangement of their attire; the operation⁹ of shaving, dressing, and coffee-imbibing was soon performed; and¹⁰, in another hour¹¹, Mr. Pickwick with his portmanteau in his¹² hand, his telescope in his great-coat

pocket, and his note-book in his waistcoat, ready¹³ for the reception of any discoveries worthy of being noted down, had arrived at the coach-stand in St. Martin's-le-Grand.

—DICKENS.

- ¹ à tout faire. ² battre le briquet. ³ sortir brusquement. ⁴ jeter un regard.
⁵ en face. ⁶ C'est comme si je, &c., or Aussi bien ne pourrais-je.
⁷ Lancer, or donner l'essor à. ⁸ minutieux. ⁹ Omit and begin: il eut bientôt fait de.
¹⁰ A new sentence. ¹¹ Une heure plus tard. ¹² See VIII. 32, 33.
¹³ To what word does ready refer?

XCVIII.—WATERLOO.

It was an awful, a dreadful moment; the Prussian cannon thundered on our left; but so desperate was the French resistance, they made but little progress; the dark columns of the Guard had now commenced the ascent, and the artillery ceased their fire as the bayonets of the Grenadiers showed themselves upon the slopes. Then began that tremendous cheer from right to left of our line which those who heard never can forget. It was the impatient, long-restrained burst¹ of unslaked vengeance. With the instinct which valour teaches, they knew the hour of trial² was come; and that wild cry flew from rank to rank, echoing³ from the blood-stained walls of Hougoumont to the far-off valley of La Papelotte. "They come! they come!" was the cry; and the shout of *Vive l'Empereur!* mingled with the outburst of the British line. Under an overwhelming shower⁴ of grape, to which succeeded a charge of cavalry of the Imperial Guard, the head of Ney's column fired its volley⁵ and advanced with the bayonet. The British artillery now opened at half-range⁶, and, although the plunging⁷ fire scathed⁸ and devastated the dark ranks of the Guards⁹, on they came; Ney himself, on foot, at their head. Twice the leading division of that gallant column turned completely round¹⁰ as the withering fire wasted¹¹ and consumed them, but they were resolved to win¹². Already they gained the crest of the hill, and the first line of the British were falling back before them. The artillery closes up; the flanking¹³ fire from the guns upon the road opens upon them; the head of their column breaks¹⁴ like a shell; the duke seizes the moment and advances on foot toward the ridge.

"Up¹⁵, Guards, and at¹⁶ them!" he cried.

The hour of triumph and vengeance had arrived. In a moment the Guards were on their feet¹⁷; one volley was poured in; the bayonets were brought to the charge¹⁸; they

closed upon the enemy¹⁹; then was seen the most dreadful struggle that the history of all war can present. Furious with long-restrained passion, the Guards rushed upon the leading divisions; the seventy-first, and ninety-fifth, and twenty-sixth overlapped²⁰ them on the flanks. Their generals fell thickly²¹ on every side; Michel, Jamier, and Mallet are killed; Friant lies wounded upon the ground; Ney, his dress pierced and ragged with balls, shouts still to advance; but the leading files waver; they fall back; the supporting²² division thickens²³; confusion, panic succeeds; the British press down²⁴; the cavalry come galloping up to their assistance; and, at last, pell-mell, overwhelmed and beaten, the French fall back upon the Old Guard. This was the decisive moment of the day. The duke closed his glass as he said, "The field²⁵ is won. Order the whole line to advance."

—CHARLES LEVER.

¹ explosion. ² not épreuve. ³ répété d'écho en écho. ⁴ pluie. ⁵ fit une décharge.
⁶ portée. Supply fire after opened. ⁷ plongeant. ⁸ écharper. ⁹ la Garde impériale.
¹⁰ Say: made a complete turn. ¹¹ décimer. ¹² Supply the victory. ¹³ de flanc.
¹⁴ rompre. ¹⁵ Debout! ¹⁶ Sus à l'ennemi. ¹⁷ sur pied.
¹⁸ mettre baïonnette au canon. ¹⁹ en venir aux mains. ²⁰ envelopper en flanc.
²¹ See XI. 2. ²² de soutien. ²³ grossir. ²⁴ écraser l'ennemi. ²⁵ bataille.

XCIX.—SNOBS.

If ever our cousins the Smigsmags asked me to meet Lord Longears, I would like to take¹ an opportunity after dinner and say, in the most good-natured² way in the world:—Sir, Fortune makes you a present of a number³ of thousand pounds every year⁴. The ineffable wisdom of our ancestors has placed you as a chief and hereditary legislator over me. Our admirable constitution (the pride of Britons⁵ and envy⁶ of surrounding nations) obliges me to receive you as my senator, superior, and guardian. Your eldest son, Fitz-Heehaw, is sure of a place⁷ in Parliament; your younger sons the De Brays will kindly condescend⁸ to be post⁹-captains and lieutenant-colonels, and to represent us in foreign courts, or to take a good living when it falls¹⁰ convenient. These prizes our admirable constitution (the pride and envy of, &c.) pronounces to be your due, without count of your dulness, your vices, your selfishness, of your entire incapacity and folly. Dull as you may be¹¹ (and we have as good a right to assume that my lord is an ass, as the other proposition¹², that he is an enlightened patriot);—dull, I say, as you may be, no one will accuse you of such

monstrous folly as¹³ to suppose that you are indifferent to the good luck which you possess¹⁴, or have any inclination to part with it. No—and patriots as we are, under happier circumstances, Smith and I, I have no doubt, were we dukes ourselves, would stand by¹⁵ our order. We would submit good-naturedly to sit in a high place. We would acquiesce in that admirable constitution (pride and envy of, &c.) which made us chiefs and the world our inferiors; we would not cavil particularly at that notion of hereditary superiority which brought so many simple people cringing to our knees¹⁶. Maybe we would rally round the Corn-laws; we would make a stand against the Reform Bill; we would die rather than repeal the acts against Catholics and Dissenters; we would, by our noble system of class legislation¹⁷, bring Ireland to its present admirable condition.

But Smith and I are not earls as yet. We don't believe that it is for the interest of Smith's army that young De Bray should be a colonel at five-and-twenty,—of Smith's diplomatic relations, that Lord Longears should go ambassador to Constantinople,—of our politics, that Longears should put¹⁸ his hereditary foot into them.

This bowing and cringing¹⁹ Smith believes to be the act of snobs, and he will do all in his might and main to be a snob and to submit to snobs no longer. To Longears he says, "We can't help seeing, Longears, that we are²⁰ as good as you. We can spell²¹ even better; we can think²² quite as rightly²³; we will not have you for our master, or black your shoes any more.

—THACKERAY.

¹ saisir. ² Use bonhomie. ³ plusieurs. ⁴ de rente. ⁵ Say: Anglais.

⁶ See I. 6. ⁷ siège. ⁸ voudront bien condescendre. ⁹ de vaisseau. ¹⁰ se présenter.

¹¹ See III. 57. ¹² que de prendre pour accordé. ¹³ assez . . . pour.

¹⁴ which . . . possess=your. ¹⁵ être les partisans de. ¹⁶ faire des courbettes.

¹⁷ selon la noble législation systématique dans notre classe. ¹⁸ fourrer.

¹⁹ saluts et courbettes. ²⁰ See I. 1. ²¹ savoir l'orthographe. ²² raisonner. ²³ See XI. 2.

C.—WELL-MEANT LYING.

We are too much in the habit of looking at falsehood in its darkest associations¹, and through the colour² of its worst purposes. That indignation which we profess to feel at³ deceit absolute, is⁴ indeed only at deceit malicious. We resent calumny, hypocrisy, and treachery, because they harm us, not because they are untrue. Take the detraction and the mischief

from the untruth and we are little offended by it; turn it into praise, and we may be pleased with it. And yet it is not calumny nor treachery that do the largest sum⁵ of mischief in the world; they are continually crushed, and are felt only in⁶ being conquered. But it is the glistening⁷ and softly-spoken⁸ lie; the amiable fallacy; the patriotic lie of the historian, the provident lie of the politician, the zealous lie of the partisan, the merciful lie of the friend, and the careless lie of each man to⁹ himself, that cast that black mystery over humanity, ¹⁰through which we thank any man who pierces¹⁰, as we would thank one who dug a well in a desert; happy¹¹ that the thirst for truth still remains with us, even when we have wilfully left the fountains of it.

To speak and act¹² truth with constancy and precision is nearly as difficult, and perhaps as meritorious, as to speak it under¹³ intimidation¹⁴ or penalty; and it is a strange thought¹⁵ how many men there are, as I trust¹⁶, who would hold¹⁷ it at the cost of fortune or life, for¹⁸ one who would hold to it at the cost of a little daily trouble.

—JOHN RUSKIN.

¹ *sous son côté le plus noir.*

² *jour.*

³ *à l'égard de.*

⁴ See I. 1.

Use *s'adresser.*

⁵ *le plus.*

⁶ *au moment de.*

⁷ *aux dehors brillants.*

⁸ *doucereux.*

⁹ See XII. 6.

¹⁰ See Introduction, 20.

¹¹ Add to see.

¹² Say: *in words and actions*, and use the verb *s'attacher à.*

¹³ See XII. 6.

¹⁴ See I. 6.

¹⁵ Use a verb.

¹⁶ *espérer.*

¹⁷ *soutenir.*

¹⁸ *pour.*

CL.—ON THE GOVERNMENT OF EMPIRES.

Three thousand miles of ocean lie¹ between you and America. No contrivance² can prevent the effect of this distance in weakening³ government. Seas roll, and months pass, between the order and the execution; and the want⁴ of a speedy explanation of a single point is enough to defeat a whole system. You have, indeed, winged ministers of vengeance, who carry your bolts in their pounces⁵ to the remotest verge of the sea. But there a power steps in⁶ that limits the arrogance of raging passions and furious elements, and says, "So far shalt thou go and no farther". Who are you that should⁷ fret⁸ and rage, and bite the chains⁹ of nature? Nothing worse happens to you than does¹⁰ to all nations who have extensive empire; and it happens in all the forms into which empire can be thrown¹¹. In large bodies the circulation of power must be less vigorous at the extremities. Nature has said it. The Turk cannot govern Egypt and Arabia and Kurdistan as he

governs Thrace; nor has he¹² the same dominion in Crimea and Algiers which he has at Brusa¹³ and Smyrna. Despotism itself is obliged to truck and huckster¹⁴. The Sultan gets¹⁵ such obedience as he can¹⁶. He governs with a loose¹⁷ rein that he may govern at all, and the whole of the force and vigour of his authority in the centre is derived from a prudent relaxation¹⁸ in his borders¹⁹. Spain in her provinces is perhaps not so well obeyed as you are in yours. She complies²⁰ too, she submits, she watches times²¹. This is²² the immutable condition, the eternal law of extensive and detached empires.

—BURKE.

- ¹ *s'étendre.* ² *Rien au monde.* ³ Say: *which is to weaken.* ⁴ *défaut.*
⁵ *serres: use flanks.* ⁶ *intervenir.* ⁷ *oser.* ⁸ *s'impatienter.* ⁹ *ronger le frein.*
¹⁰ See VII. 55. ¹¹ *Use revêtir.* ¹² See IV. 5. ¹³ *Brousse.*
¹⁴ *troquer et négocier.* ¹⁵ *accepter.* ¹⁶ See V. 12. ¹⁷ *lâche.* ¹⁸ *détente.*
¹⁹ *frontières.* ²⁰ *ceder.* ²¹ *attendre l'heure.* ²² *Voilà.*

CII.—WORK.

There is a perennial nobleness and even sacredness in Work. Were he never¹ so benighted, forgetful of his high calling², there is always hope in³ a man⁴ that actually and earnestly works: in idleness⁵ alone is there perpetual despair³. Work, never⁶ so Mammonish⁷, mean, is⁸ in communication with Nature; the real desire to get work done⁹ will itself lead one¹⁰ more and more to truth, to Nature's appointments¹¹ and regulations, which are truth.

The latest Gospel in this world is, Know thy work and do it. "Know thyself": long enough has that poor self of thine tormented thee; thou wilt never get to know it, I believe! Think it not thy business, this of knowing thyself; thou art an unknowable¹² individual; know what thou canst work at¹³; and work at it like a Hercules! That will be thy better plan.

It has been written, "An endless significance¹⁴ lies in work"; a man perfects¹⁵ himself by working. Foul jungles are cleared away, fair seed-fields rise instead¹⁶ and stately cities; and withal the man himself first ceases to be a jungle and unwholesome desert thereby. Consider how, even in the meanest sorts of labour, the whole soul of man is composed into a kind¹⁷ of real harmony the instant he sets himself to work! Doubt, Desire, Sorrow, Remorse, Indignation, Despair itself, all these¹⁸ like helldogs¹⁹ lie²⁰ beleaguering the soul of the poor day-worker, as of every man; but he bends himself with free valour²¹ against²² his task and all these are stilled, all these shrink²³

murmuring far off into their caves. The man is now a man. The blessed glow²⁴ of Labour in him, is it not as purifying fire, wherein all poison is burnt up, and of sour²⁵ smoke itself there is made²⁶ bright blessed flame. —CARLYLE.

- ¹ = *However... he, &c.* ² *rôle.* ³ Use a verb: (*dés*)*espérer de.* ⁴ Say: *him.*
⁵ Say: *the idler.* ⁶ A concessive sentence: *pour si, &c.* ⁷ *mercenaire: intéressé.*
⁸ *mettre.* ⁹ *to get... done* has two meanings. Which here? ¹⁰ *l'homme.* ¹¹ *voies.*
¹² A phrase necessary. ¹³ See IV. 33. ¹⁴ *portée.* ¹⁵ *se parfaire.*
¹⁶ *champs cultivés les remplaceant.* ¹⁷ *amenée à un état.* ¹⁸ Add: *monsters.*
¹⁹ *chiens infernaux.* ²⁰ Omit. ²¹ Use two adverbs. ²² *devant.* ²³ *se retirer.*
²⁴ *sainte flamme or ardeur bénie.* ²⁵ *âcre.* ²⁶ Use *sortir.*

CIII.—AN APPROACHING STORM.

The sun was now resting his huge disk upon the edge of the level ocean, and gilded the accumulation of towering¹ clouds through which he had travelled the livelong day, and which now assembled on all sides, like misfortunes and disasters round a sinking² empire and falling² monarch. Still, however, his dying splendour gave a sombre magnificence to the massive congregation³ of vapours,⁴ forming⁵ out of their unsubstantial⁶ gloom the show of pyramids and towers, some touched with gold, some with purple, some with a hue of deep and dark red. The⁷ distant⁸ sea, stretched beneath this varied and gorgeous canopy, lay⁹ almost portentously¹⁰ still, reflecting back the dazzling and level¹¹ beams of the descending luminary, and the splendid colouring of the clouds amidst which he was setting. Nearer to the beach the tide rippled¹² onward¹³ in waves of sparkling silver, that imperceptibly, yet rapidly, gained upon the sand. Long projecting¹⁴ reefs of rock extending under water, and only evincing their existence by here and there a peak entirely bare, or by the breakers which foamed over¹⁵ those that were partially covered, rendered¹⁶ Knockwinnock Bay dreaded¹⁶ by pilots and ship-masters. The crags which rose between the beach and the mainland, to the height of two or three hundred feet, afforded in their crevices shelter for unnumbered sea-fowl, in situations seemingly secured by their dizzy height¹⁷ from the rapacity of man. Many of these wild tribes, with the instinct which sends them to seek the land before a storm arises, were now winging towards their nests with¹⁸ the shrill and dissonant clang which announces disquietude and fear. The disk of the sun became almost totally obscured ere he had altogether sunk below the horizon, and an early¹⁹ and lurid shade of darkness blotted²⁰

the serene twilight of a summer evening. The wind began next to rise; but its wild and moaning sound was heard for some time, and its effects became visible on the bosom of the sea before the gale was felt on shore. The mass of waters, now dark and threatening, began to lift itself in larger ridges²¹ and sink²² in deeper furrows, forming waves that rose high in foam upon the breakers or burst²³ upon the beach with a sound resembling distant thunder²⁴.

—SIR WALTER SCOTT.

¹ Use *pîles*, and say: of accumulated clouds.

² Use clauses with *qui*.

³ Say: compact mass of vapours.

⁴ Begin with *dont*, and make gloom the subject.

⁵ *offrir*.

⁶ *éthéré*.

⁷ Make stillness the subject.

⁸ *qui s'étendait au loin*.

⁹ Use *être*.

¹⁰ *de mauvais augure*.

¹¹ *horizontal*.

¹² *onduler*.

¹³ See XI. 4. Use *s'avancer*.

¹⁴ *s'avancant au loin*.

¹⁵ See XI. 4.

¹⁶ *faire redouter*.

¹⁷ Use a relative adjectival clause, in the active voice; in situations may be omitted; *secure=protéger; their=où ils se trouvaient*.

¹⁸ See XII. 6.

¹⁹ *précoce*.

²⁰ *mit une tache sur*.

²¹ *lames plus fortes*.

²² *se creuser en*.

²³ *venir se briser*.

²⁴ Say: distant rumbling of thunder.

CIV.—DEMOCRACY AND CULTURE.

The ultra-democratic spirit is hostile to culture¹, from its hatred of all delicate and romantic sentiment, from its scorn of the tenderer and finer feelings of our nature, and especially from its brutish incapacity to comprehend the needs of the higher² life. If it had its way³, we should be compelled by public opinion to cast all the records of our ancestors, and the shields they wore in battle, into the foul waters of an eternal Lethe. The intolerance of⁴ the sentiment of birth, that noble sentiment which has animated⁵ so many hearts with heroism and urged them to deeds of honour, associated as it is with a cynical disbelief in⁶ the existence of female⁷ virtue, is one of the commonest signs of this evil spirit of detraction⁸. It is closely connected⁹ with an ungrateful indifference towards¹⁰ all that our forefathers have done to make civilization possible for us. Now, although the intellectual spirit studies the past critically¹¹, and does not accept history as a legend is accepted by the credulous, still the intellectual spirit has a deep respect for all that is noble in the past, and would¹² preserve the record¹³ of it for ever. Can you not imagine, have you not actually¹⁴ seen, the heir of some ancient house, who shares to the full¹⁵ the culture and aspirations of the age in which we live, and who nevertheless preserves, with pious reverence, the towers his forefathers built on the ancestral earth, and the oaks they planted, and the shields that were carved on the

tombs where the knights and their ladies rest? Be sure that a right understanding of the present is compatible with a right and reverent understanding of the past, and that, although we may closely question¹⁶ history and tradition no longer with child-like faith, still the spirit of true culture¹⁷ would never¹⁸ efface their vestiges.

—HAMERTON.

¹ Add *intellectual*.

² *esprits élevés*.

³ *si on le laissait faire à sa guise*.

⁴ See XII. 6.

⁵ *inspirer de l'héroïsme, &c.*

⁶ *en*.

⁷ Not *femelle*.

⁸ *détracteur*.

⁹ Say: *it has a close connection*.

¹⁰ *à l'égard de*.

¹¹ *avec le sens critique*.

¹² See VII. 12.

¹³ *trace or souvenir*.

¹⁴ Not *actuellement*.

¹⁵ *pleinement*.

¹⁶ *examiner, or serrer*.

¹⁷ Say: *un esprit cultivé*.

¹⁸ Say: *se refuserait à*.

CV.—SCOTCH POSITIVISM.

The brain of a true Caledonian is constituted upon quite a different plan. His Minerva is born in panoply¹. You are never admitted to see his ideas in their growth²—if, indeed³, they do grow, and are not rather put together upon principles of clock-work⁴. You never catch his mind in an undress. He never hints or suggests anything, but unlades his stock⁵ of ideas in perfect order and completeness. He brings his total wealth into company, and gravely unpacks it. His riches are always about him. He never stoops to catch a glittering something⁶ in your presence, to share it with you, before he quite knows whether it be true touch or not⁷. You cannot cry halves⁸ to anything that he finds. He does not find, but bring. You never witness his first apprehension⁹ of a thing. His understanding is always at its meridian; you never see the first¹⁰ dawn, the early streaks. He has no falterings of¹¹ self-suspicion¹². Surmises, guesses, misgiving, half¹³ intuitions, semi-consciousnesses, partial illuminations, dim instincts, embryo¹⁴ conceptions, have no place in his brain or vocabulary. The twilight of dubiety never falls upon him. Is he orthodox—he has no doubts. Is he an infidel—he has none either. Between the affirmative and the negative there is no borderland¹⁵ with him. You cannot hover with him upon the confines of truth, or wander in the maze of a probable argument. He always keeps the path. You cannot make excursions with him, for he sets you right¹⁶. His taste never fluctuates. His morality never abates¹⁷. He cannot compromise or understand middle actions. There can be but a right¹⁸ and a wrong. His conversation is as a book. His affirmations have the sanctity of an oath. You must speak upon the square¹⁹ with him.

He stops a metaphor like a suspected person in an enemy's country. Above all, you must beware of indirect expressions before a Caledonian. Clap an extinguisher upon your irony if you are unhappily blest²⁰ with a vein of it. Remember you are upon your oath²¹.
—LAMB.

¹ tout armée. ² en formation. ³ à supposer que. ⁴ mécanisme d'horlogerie.
⁵ bagage. ⁶ Use idée. ⁷ du pur métal ou du clinquant. ⁸ prétendre être de moitié.
⁹ See Chap. I. 7. Use manière dont il envisage. ¹⁰ Omit. ¹¹ hésitations venant de.
¹² Use se défier de soi-même. ¹³ vagues. ¹⁴ embryonnaires. ¹⁵ territoire neutre.
¹⁶ remettre dans le bon chemin. ¹⁷ il ne transige jamais. ¹⁸ bien. ¹⁹ par A+B.
²⁰ doué. ²¹ parler sous serment.

CVI.—THE SCHOOL-HOUSE.

Salem House was a square brick building with wings¹, of a bare and unfurnished² appearance. All about it was so very quiet, that I said to Mr. Mell I supposed the boys were out³; but he seemed surprised at my not knowing it was holiday-time. That all the boys were at their several⁴ homes. That Mr. Creakle, the proprietor, was down by the sea-side with Mrs. and Miss Creakle; and that I was sent⁵ in holiday-time as a punishment for misdoing⁶, all of which⁷ he explained to me as⁸ we went along.

I gazed upon the schoolroom into which he took me, as⁹ the most forlorn and desolate place I had ever seen. I see it now¹⁰. A long room with three long rows of desks and six of forms, and bristling all round with pegs for¹¹ hats and slates. Scraps of old copy-books and exercises litter¹² the dirty floor. Some silk-worms' houses¹³, made of the same materials, are scattered over the desks. Two miserable little white mice, left behind by their owner, are running up and down in a fusty¹⁴ castle made of paste-board and wire, looking in all the corners with their red eyes for anything to eat. A bird in¹⁵ a cage very little bigger than himself makes a mournful rattle now and then in hopping on his perch, two inches high, or dropping from it; but neither sings nor chirps. There is a strange unwholesome smell upon the room, like¹⁶ mildewed corduroys¹⁷, sweet apples wanting air¹⁸, and rotten books. There could¹⁹ not well be more ink splashed about it if¹⁹ it had been roofless from its first construction, and the skies had rained, snowed, hailed, and blown ink through the varying seasons of the year.

Mr. Mell having left me while²⁰ he took his irreparable boots upstairs, I went softly to the upper end of the room, observing all this as I crept along. Suddenly I came upon²¹

a paste-board placard beautifully written, which was lying on the desk, and bore these words—"Take care of him. He bites."

—DICKENS.

- ¹ bâtiment en briques, carré, avec des ailes. ² déjarni. ³ en promenade.
⁴ Use chacun. ⁵ Add en pension. ⁶ Sec I. 6, and supply my. ⁷ Say: comme.
⁸ tout en. ⁹ Say: It was. ¹⁰ encore à l'heure qu'il est. ¹¹ Supply accrocher.
¹² Say: form a litter. ¹³ habitations pour. ¹⁴ à l'odeur de moisé.
¹⁵ Say: shut in. ¹⁶ like that which comes from (provenir). ¹⁷ velours piqué.
¹⁸ renfermé. ¹⁹ aurait pu, and see III. 57, 58. ²⁰ pour. ²¹ mes yeux tombèrent sur.

CVII.—LADY CRAWLEY.

As the only endowments with which Nature had gifted¹ Lady Crawley were those of pink cheeks and a white skin², and as she had no sort of character, nor talents, nor opinions, nor occupations, nor amusements, nor that vigour of soul and ferocity of temper³ which often falls to the lot⁴ of entirely foolish women, her hold⁵ upon Sir Pitt's affection was not very great. Her roses faded out of her cheeks, and the pretty freshness left her figure⁶ after the birth of a couple of children, and she became a mere machine in her husband's house, of no more use⁷ than the late Lady Crawley's grand piano. Being a light-complexioned woman⁸, she wore light clothes, as most blondes will, and appeared, in preference, in draggled⁹ sea-green and slatternly⁹ sky-blue. She worked at worsted¹⁰ day and night, or other pieces¹¹ like it. She had counterpanes in the course of a few years to all the beds in Crawley. She had a small flower-garden, for which she had rather an¹² affection; but beyond this no other like or disliking¹³. When her husband was rude to her she was apathetic; when he struck her she cried. She had not character enough to take to drinking, and moaned about¹⁴ slip-shod and in papers¹⁵ all day. O, Vanity Fair—Vanity Fair! This might have been, but for you, a cheery lass. Peter Butt and Rose¹⁶, a happy man and wife, in a snug farm, with a hearty family, and an honest portion of pleasures, cares, hopes, and struggles. But a title and a coach-and-four are toys more precious than happiness in Vanity Fair; and if Harry the Eighth or Bluebeard were alive now, and wanted a tenth wife, do you suppose he could not get the prettiest girl that shall be presented¹⁷ this season?

—THACKERAY.

- ¹ Say: Lady C. had received. ² la blancheur de sa peau. ³ caractère cruel.
⁴ Use recevoir en partage. ⁵ Use exercer le pouvoir.
⁶ Make this word (personne) the subject. ⁷ qui ne servit pas. ⁸ Say simply: blonde.
⁹ sale, fâné; and supply robes. ¹⁰ faire du tricot. ¹¹ ouvrages. ¹² une certaine.
¹³ préférences, aversions. ¹⁴ See XI. 4. Use errer. ¹⁵ en papillotes.
¹⁶ Supply would have made. ¹⁷ Supply at court.

CVIII.—MODERN RELIGION.

It is even so. To speak in the ancient dialect¹, “we have forgotten God”;—in the most modern dialect and very truth of the matter², we have taken up³ the fact of this universe as it *is not*. We have quietly closed our eyes to the eternal Substance of things and opened them only to the Shows and Shams⁴ of things. We quietly believe this universe to be intrinsically⁵ a great unintelligible PERHAPS; extrinsically⁶, clear enough, it is a great, most extensive Cattlefold⁷ and Workhouse⁸, with most extensive Kitchen-ranges, Dining-tables, whereat he is wise who can find a place! All the Truth of this Universe is uncertain; only⁹ the profit and loss of it, the pudding and praise¹⁰ of it¹¹, are and remain very visible to the practical man.

There is no longer any God for us! God’s laws are become a Greatest-Happiness¹² Principle, a Parliamentary Expediency¹³: the Heavens overarch¹⁴ us only as¹⁵ an Astronomical Time-keeper, a butt for Herschel-Telescopes to shoot¹⁶ science¹⁷ at, to shoot sentimentabilities at;—in our and old Jonson’s dialect, man has lost the *soul* out of him, and now after the due period¹⁸, begins to find the want of it. This is verily the plague-spot¹⁹; centre of the universal Social Gangrene, threatening all modern things²⁰ with frightful death. To him that will consider it, here is the stem²¹, with its roots and tap-root²², with its world-wide²³ upas-boughs²⁴ and accursed poison-exudations under which the world lies writhing²⁵ in atrophy and agony²⁶. You touch the focal-centre²⁷ of all our disease, of our frightful nosology of diseases, when you lay your hand on this. There is no religion; there is no God; man has lost his soul and vainly seeks antiseptic salt²⁸. Vainly: in killing²⁹ kings, in passing²⁹ Reform Bills, in French Revolutions, Manchester insurrections is found no remedy. The foul elephantine leprosy³⁰, alleviated for an hour, reappears in new force and desperateness next hour.

—CARLYLE.

¹ *language.*² *pour dire la chose telle qu'elle est.*³ *envisager.*⁴ *appearance and fiction.*⁵ *au fond.*⁶ *à l'extérieur.*⁷ *parc à bestiaux.*⁸ *maison de refuge.*⁹ *seuls.*¹⁰ *louanges.*¹¹ *Say: its.*¹² *Add possible.*¹³ *opportunisme.*¹⁴ *élève sa coupole au-dessus de nous.*¹⁵ *pour servir de.*¹⁶ *lancer.*¹⁷ *formules scientifiques.*¹⁸ *temps voulu.*¹⁹ *la partie infectée.*²⁰ *Use monde.*²¹ *Say: stem of the upas-tree (= mancenillier).*²² *pivot.*²³ *Say: covering the whole world.*²⁴ *Omit upas.*²⁵ *Omit lies.*²⁶ *Use adjectives.*²⁷ *foyer.*²⁸ *Say: an antiseptic.*²⁹ *Use nouns: execution, adoption.*³⁰ *éléphantiasis.*

CIX.—THE COMMUNE.

Ye have roused her, then, ye Emigrants and Despots of the world; France is roused! Long have ye¹ been lecturing and tutoring this poor nation, like cruel uncalled-for² pedagogues, shaking over³ her your ferulas of fire and steel: it is long that ye have pricked⁴ and filliped⁵ and affrighted her, there as she sat helpless in⁶ her dead cerements⁷ of a Constitution, you gathering in on her⁸ from⁶ all lands, with your armaments and plots, your invadings and truculent bullyings;—and lo now ye have pricked her to the quick, and she is up⁹ and her blood is up⁹. The dead cerements are rent into cobwebs, and she fronts you in that terrible strength of Nature, which no man has measured, which goes down¹⁰ to Madness and Tophet: see now how ye will deal with her.

This month of September, 1792, which has become one of the memorable months of History, presents itself under two most diverse aspects; all of black on one side, all of bright on the other. Whatsoever is cruel in the panic frenzy¹¹ of twenty-five million men, whatsoever is great in the simultaneous death-defiance of twenty-five million men, stand here in abrupt¹² contrast, near by one another. As indeed is usual when a man, how much more¹³ when a nation of men, is hurled suddenly beyond the limits. For Nature, as green as she looks, rests everywhere on dread foundations, were¹⁴ we farther down; and Pan, to whose music the Nymphs dance, has a cry in him¹⁵ that can drive all men distracted.

—CARLYLE.

¹ No inversion in French.

² *sans mission.*

³ *menacer.*

⁴ *aiguillonner.*

⁵ *couvrir de chiquenaudes.*

⁶ See XII. 6.

⁷ *toiles d'embarquement.*

⁸ *accunulant sur elle, and omit with further on.*

⁹ See I. 1.

¹⁰ *va jusqu'à.*

¹¹ Use two nouns.

¹² *tranché.*

¹³ *à plus forte raison.*

¹⁴ See I. 1.

Use *pénétrer.*

¹⁵ Say: *is capable of a cry.*

CX.—THE SEVEN AGES OF MAN.

All the world's a stage
And¹ all the men and women² merely players;
They have their exits and their entrances;
And one man in his time plays many parts,
His acts³ being⁴ seven ages. As⁵, first the infant,
Mewling⁶ and puking⁷ in the nurse's arms.
And then the whining⁸ schoolboy, with his satchel
And shining morning⁹ face, creeping like snail

Unwillingly to school. And then the lover,
 Sighing like furnace, with¹⁰ a woeful ballad
 Made to¹¹ his mistress' eyebrow. Then the soldier,
 Full of strange oaths, and bearded like the pard,
 Jealous¹² in¹³ honour, sudden and quick in quarrel,
 Seeking the bubble¹⁴ reputation
 Even¹⁵ in the cannon's mouth. And then the justice,
 In fair round belly with good capon lin'd¹⁶,
 With eyes severe and beard of formal cut,
 Full of wise saws and modern instances¹⁷;
 And so he plays his part. The sixth age shifts
 Into¹⁸ the lean and slipper'd pantaloen,
 With¹⁹ spectacles on nose and pouch²⁰ on side;
 His youthful hose²¹, well-sav'd, a world²² too wide
 For his shrunk shank²³; and his big manly voice,
 Turning again²⁴ toward childish treble²⁵, pipes²⁶
 And whistles in his sound. Last scene of all,
 That ends this strange eventful history,
 Is second childishness and mere oblivion²⁷,
 Sans²⁸ teeth, sans eyes, sans taste, sans everything.

—SHAKESPEARE.

- ¹ Say: *where*. ² Put *men and women* in apposition to *all*. ³ Supply of *his play*.
⁴ Say: *are divided (répartir) among*. ⁵ *que voici* joined to the preceding sentence.
⁶ *vagir*. ⁷ *baver*. ⁸ *pleurnicheur*. ⁹ *d'aurore*. ¹⁰ Omit.
¹¹ See XII. 6. ¹² *susceptible*. ¹³ See XII. 6. ¹⁴ *Sur le point de*.
¹⁵ *cette bulle d'air*, put in apposition to *gloire*. ¹⁶ *jusque*. ¹⁷ *bourré*.
¹⁸ *vérités qui courent les rues*. ¹⁹ *fait de lui*. ²⁰ See II. 12. ²¹ *aumônière*.
²² *chausses de sa jeunesse*. ²³ *mille fois*. ²⁴ *jambes amaigries*. ²⁵ *revenu*.
²⁶ *fausset*. ²⁷ Paraphrase gives the sound of, &c. ²⁸ Say: *no more*.

CXI.—CHEAP BOOKS.

“Brantwood, Coniston, Lancashire.

“My dear Sir¹,—If I thought it good for you to have my books cheap, you should have them cheap or for nothing, but please² remember the profits told³ you are made by a man of sixty-eight after a hard life's work⁴—just as he is dying. How many people do you suppose there are, making ten times that profit on other people's⁵ work, to whose⁶ gain nobody objects, and who are never asked⁷ to waive their profits to oblige anybody?

“That my books are not in your libraries is⁸ the fault of your general teachers, and of those very swindlers who want to bring you up in their swindling trades⁹.

“And it is your own fault also, because you ask for cheap

sensation and gratis good-for-nothing books, instead of working to have what is best¹⁰ at its fair price¹¹, which¹² it is¹³ perfectly in your power to do if you will.

“Faithfully yours¹⁴,

“JOHN RUSKIN.”

¹ See Extract No. LXXXI. ² *vouloir*. ³ Supply the ellipsis and avoid the passive.

⁴ Say: *life of hard work*. ⁵ *d'autrui*. ⁶ See IV. 31. ⁷ See VII. 28.

⁸ See IV. 9, 10. Begin with *si*. ⁹ *escroqueries*. ¹⁰ Say: *there is of best*.

¹¹ *à juste prix*. ¹² See III. 27. ¹³ Make the verb personal.

¹⁴ Begin with *agréez* and use *considération distinguée*.

CXII.—NAPOLEON.

“He thinks too much,” said Caulaincourt, gravely. “He thinks so much that other people in France are getting out of the way¹ of thinking at all. You know what I mean, de Meneval, for you have seen it as much as I have.”

“Yes, yes,” answered the secretary. “He certainly does not encourage originality among those who surround him. I have heard him say many a time that he desired nothing but mediocrity, which was a poor² compliment, it must be confessed, to us who have the honour of serving him.”

“A clever man at his Court shows his cleverness best by pretending to be dull,” said Caulaincourt, with some bitterness.

“And yet there are³ many famous characters there,” I remarked.

“If so⁴, it is only by concealing their characters that they remain there. His ministers are clerks, his generals are superior aides-de-camp. They are all agents. You have this wonderful man in the middle, and all around you have so many mirrors which reflect different sides of him⁵. In one⁶ you see him as a financier, and you call it Lebrun. In another you have him as a *gendarme*, and you name it Savary or Fouché. In yet another⁷ he figures as a diplomatist, and is called Talleyrand. You see different figures⁸, but it is really the same man. There is a Monsieur de Caulaincourt, for example, who arranges⁹ the household; but he cannot dismiss a servant without permission. It is still always the Emperor. And he plays upon¹⁰ us. We must confess, de Meneval, that he plays upon us. In nothing else do I see¹¹ so clearly his wonderful cleverness. He will not let us be too friendly¹² lest we combine. He has set¹³ his marshals against each other until¹⁴ there are hardly two of them on speaking terms¹⁵.

Look how Davoust hates Bernadotte. It is¹⁶ all they can do to keep their sabres in their sheaths when they meet. And then he knows our weak points; Savary's thirst for money, Cambacérès's vanity, Duroc's bluntness¹⁷, Berthier's foolishness, Maret's insipidity, Talleyrand's mania for speculation, they are all so many tools in his hand. I do not know what my own greatest weakness may be, but I am sure he does¹⁸, and that he uses¹⁹ his knowledge²⁰."

"But how he must work!" I exclaimed.

"Ah! you may say so²¹," said de Meneval. "What energy! Eighteen hours out of twenty-four for weeks on end²². He has presided over the Legislative Council until they were fainting²³ at their desks. As to me, he will be the death of me²⁴, just as he wore out²⁵ de Bourrienne; but I will die at my post without a murmur, for if he is hard upon²⁶ us he is hard upon himself also."

—A. CONAN DOYLE.

¹ Say: *begin to lose the habit.* ² *maigre; mince.* ³ See I. 1. ⁴ See V. 11.
⁵ *de cet homme.* ⁶ *chez celui-ci.* ⁷ *chez cet autre.* ⁸ *formes.* ⁹ *diriger.*
¹⁰ *de.* ¹¹ No inversion in French. ¹² *bons amis.* ¹³ *indisposer.*
¹⁴ *tant et si bien que.* ¹⁵ Say: *who speak to each other.* ¹⁶ Place it *is* after *do.*
¹⁷ *brusque franchise.* ¹⁸ See V. 12. ¹⁹ *tirer parti.* ²⁰ Say: *what he knows of it.*
²¹ See V. 18. ²² *des semaines entières.* ²³ Say: *ready to faint.* ²⁴ *ma mort.*
²⁵ *éreinter.* ²⁶ *pour.*

CXIII.—JOHNSON'S LETTER TO LORD CHESTERFIELD.

Seven years, my Lord, have now past¹, since I waited in your outward rooms or was repulsed from your door; during which² time I have been pushing on my work through difficulties of which it is useless to complain, and have brought it³, at last, to the verge⁴ of publication⁵ without one act of assistance⁶, one word of encouragement, or one smile of favour. Such treatment⁷ I did not expect, for I never had⁸ a patron⁹ before.

The shepherd in Virgil grew at last acquainted with Love and found him a native¹⁰ of the rocks.

Is not a patron, my Lord, one who looks with unconcern on a man struggling for life¹¹ in the water, and, when he¹² has reached ground, encumbers him with help? The notice¹³ which you have been pleased to take¹⁴ of my labours, had it been early¹⁵, had been kind; but it has been delayed till I am indifferent and cannot enjoy it; till I am solitary and cannot impart it; till I am known and do not want it. I hope it is

no very cynical asperity¹⁶ not to confess obligations¹⁷ where no benefit has been received, or to be unwilling that the public should consider me as owing¹⁸ that to a patron which¹⁹ Providence has enabled me to do for myself.

Having carried on my work thus far with so little obligation to any favourer of learning²⁰, I shall not be disappointed though²¹ I should conclude it, if less be possible, with less; for I have been long²² wakened from that dream of hope²³ in which I once boasted myself with so much exaltation²⁴,

My Lord²⁵, your Lordship's most humble
most obedient servant²⁶,

SAMUEL JOHNSON.

¹ *écouler*. ² See VIII. 47. ³ Say: *I am*. ⁴ Say: *ere*. ⁵ Use a verb.
⁶ *secourable*. ⁷ See IV. 15. Use verb *traiter*. ⁸ What tense? See VII. 15.
⁹ *protecteur*. ¹⁰ Say: *among*. ¹¹ Say: *against death*. ¹² *celui-ci*.
¹³ *cette attention*. ¹⁴ Say: *give*. ¹⁵ *dès le début*. ¹⁶ *rudesse*. ¹⁷ *s'avouer obligé*.
¹⁸ *redevable (à quelqu'un de quelque chose)*. ¹⁹ See III. 27. ²⁰ *inécène*.
²¹ *alors même que*. ²² See VII. 20. ²³ Say: *full of hope*. ²⁴ Add *de me dire*.
²⁵ *Mylord*. ²⁶ Translate quite literally, using exactly the same order of words. The forms used in modern French would not be suitable here.

CXIV.—INTEREST.

Interest is always either usury on loan¹ or a tax on industry (of course often both and much more), but always one of these². I get interest either by lending or investing³. If I take interest on investment I tax industry. A railroad dividend is a tax on its servants, ultimately a tax on the traveller, or on the safety of his life (I mean, you get your dividend by leaving him in danger). You will find there is absolutely no reason why a railroad should pay a dividend more than the pavement of Fleet Street. (The profit⁴ of a contractor—as of a turnpike man⁵ or pavior—is not a dividend, but the average of a chance⁶ business profit.) Of course I may tax theft as one of the forms of industry—gambling, &c.—that is a further⁷ point. Keep to⁸ the simple one, to make money either by lending or taxing is a sin. If people really ought to have money lent⁹ to them¹⁰, do¹¹ it gratis; and if not, it is a double sin to lend it to them for pay¹². The commercial result of taking no interest would be—first, that rogues and fools could not borrow, therefore could not waste or make away with¹³ money; the second, that the money which was accumulated in the chests of the rich would be¹⁴ fructifying in the hands of the active and honest poor. Of course the wealth of the country on these conditions

would be treble¹⁵ what it is¹⁶. Interest of money is, in a word, a tax by¹⁷ the idle¹⁸ on the busy¹⁸, and by the rogue on the honest¹⁸. Not one farthing of money¹⁹ is ever made by interest. Get²⁰ that well into your head. It is all taken by the idle rich out of²¹ the pockets of the poor, or of the really active persons in commerce.

—J. RUSKIN.

- ¹ *sur un prêt.* ² Say: *of the two.* ³ Use nouns. ⁴ *les bénéfices.*
⁵ *péager.* ⁶ *incertain; chanceux.* ⁷ *un autre.* ⁸ *tenez-vous en à.*
⁹ Say: *if you are really to lend money.* ¹⁰ Omit. ¹¹ Say: *lend.* ¹² *moyennant finances.*
¹³ *dissiper; gaspiller.* ¹⁴ Insert *à.* ¹⁵ *trois fois.* ¹⁶ Add *now.*
¹⁷ See XII. 6. ¹⁸ *oisifs; travailleurs; les honnêtes gens.* ¹⁹ *rouge liard.*
²⁰ *se mettre.* ²¹ *dans.*

CXV.—WHAT A BOOK IS.

A book is essentially not a talked thing, but a written thing; and written, not with a view of mere communication,¹ but of permanence². The book of talk³ is printed only because its author cannot speak to thousands of people at once; if he could⁴, he would⁴, the volume is mere *multiplication* of his voice. You cannot talk to your friend in India; if you could, you would; you write instead; that is mere conveyance⁵ of voice. But a book is written, not to multiply the voice merely, not to carry it merely, but to preserve it. The author has something to say which he perceives to be true and useful, or helpfully beautiful⁶. So far as⁷ he knows, no one has yet said it; so far as he knows, no one else can say it. He is bound⁸ to say it, clearly and melodiously if he may; clearly at all events. In the sum⁹ of his life, he finds it to be¹⁰ the thing, or group of things, manifest¹¹ to him; this¹² the piece of true knowledge, or sight,¹³ which his share of sunshine and earth has permitted him to seize. He would fain set it down¹⁴ for ever, engrave it on a rock, if he could, saying, "This is the best for me; for the rest¹⁵, I ate, and drank, and slept, loved, and hated like another; my life was as the vapour and is not¹⁶; but this¹⁷ I saw and knew; this, if anything¹⁸ is mine, is worth your memory¹⁹. That is his *writing*; it is, in his small human way²⁰, and with whatever degree²¹ of true inspiration is in him, his inscription or scripture. That is a book.

—J. RUSKIN.

- ¹ Add *of ideas.* ² Paraphrase freely. ³ *l'entretien.* ⁴ See V. 12.
⁵ *moyen de transmettre.* ⁶ Say: *at the same time beautiful and helpful.*
⁷ *que, following no one; or à ce qu'il en sait.* ⁸ *tenu de.* ⁹ *l'ensemble.* ¹⁰ See V. 13*.
¹¹ Use *révéler.* ¹² *C'est là.* ¹³ *la part de vérité, ou la vision.* ¹⁴ *coucher par écrit.*
¹⁵ *quant au reste.* ¹⁶ = *no longer.* ¹⁷ *mais voilà ce que j'ai vu.* ¹⁸ Supply the ellipsis.
¹⁹ Use a verb. ²⁰ *petite sphère humaine.* ²¹ *le peu qu'il y a.*

CXVI.—AMBARVALIA DOMESTICA.

(Fête des Ambarvales = Rogation-week.)

At the appointed time all work ceases; the instruments of labour¹ lie untouched, hung² with wreaths of flowers; while masters and servants together go in solemn procession along the dry paths of vineyard and corn-field, conducting the victims whose blood is presently to be shed for the purification³ from all natural or supernatural taint of the lands they have "gone about"⁴. The old Latin words of the liturgy, to be said⁵ as the procession moved along, though⁶ their precise meaning had long since become unintelligible, were recited from⁷ an ancient illuminated roll, kept in the painted chest in the hall, together with the family records. Early on that day the girls of the farm had been busy in the great portico, filling large baskets with flowers plucked off short⁸ from branches of apple or cherry, then in spacious⁹ bloom, to strew¹⁰ before the quaint images of the gods—Ceres and Bacchus, and the yet more mysterious Dea Dia—as they¹¹ passed through the fields, carried in their little houses on the shoulders of white-clad youths, who were understood to proceed to that office in perfect temperance¹², as pure in soul and body as the air they breathed in the firm¹³ weather of that early summer-time. The clear lustral water and the full incense-box were carried after them. The altars were gay with garlands of wool and the more sumptuous sort of flowers, and the green herbs to be thrown⁵ into the sacrificial fire, fresh-gathered¹⁴ this morning from a particular plot in the old garden, set apart for the purpose. Just then the young leaves were almost as fragrant as flowers, and the fresh scent of the bean-fields mingled pleasantly with the cloud of incense. But for the monotonous intonation of the liturgy by¹⁵ the priests, clad in their strange, stiff, antique vestments, and bearing ears of green corn upon their heads¹⁶, secured¹⁶ by flowing bands of white, the procession moved in absolute stillness, all persons, even the children, abstaining from speech after the utterance¹⁷ of the pontifical formula, *Favete linguis!*—Silence, Propitious Silence!—lest any words save those proper to the occasion should hinder¹⁸ the religious efficacy of the rite.

—WALTER PATER.

¹ Not labour. ² orner. ³ Say: to purify. ⁴ dont ils ont fait le tour. ⁵ See II. 35.⁶ Better begin the sentence with though. ⁷ lus dans. ⁸ détachées des or arrachées aux.⁹ tout couverts de. ¹⁰ Say: in order to strew (jeter) them. ¹¹ Avoid ambiguity.¹² en état de pureté parfaite. ¹³ sûr. ¹⁴ fraîches cueillies. ¹⁵ See XII. 6.¹⁶ Mind the order of the words. ¹⁷ lorsqu'avait été prononcée. ¹⁸ venir nuire à.

CXVII.—THE RENAISSANCE.

The word *Renaissance*, indeed, is now generally used to denote not merely that revival¹ of classical antiquity which took place in the fifteenth century, and to which the word was first applied, but a whole complex movement, of which that revival of classical antiquity was but one element or symptom. For us the Renaissance is the name of a many-sided but yet united² movement, in which the love of the things of the intellect and the imagination for their own sake, the desire of a more liberal and comely³ way of conceiving⁴ life, make themselves felt, urging those who experience this desire to search out first one⁵ and then another means of intellectual or imaginative enjoyment⁶, and directing⁷ them not merely to the discovery of old and forgotten sources of this enjoyment, but to divine new sources of it, new experiences, new subjects of poetry, new forms of art. Of this feeling⁸ there was a great outbreak⁹ in the end of the twelfth and the beginning of the following century. Here and there, under rare and happy conditions, in the Pointed architecture, in the doctrines of romantic love, in the poetry of Provence, the rude strength of the middle age turns¹⁰ to sweetness; and the taste for sweetness generated there becomes the seed¹¹ of the classical revival in it¹², prompting¹³ it constantly to seek after the springs of perfect sweetness in the Hellenic world. And coming after a long period in which this instinct had been crushed¹⁴, that true “dark¹⁵ age”, in which so many sources of intellectual and imaginative enjoyment had actually¹⁶ disappeared, this outbreak is rightly called a Renaissance, a revival¹⁷. —W. PATER.

¹ Say here: *réveil*.² *aux aspects variés mais ayant son unité*.³ *agréable*.⁴ Use noun *conception*.⁵ Supply the word understood.⁶ See I. 6.Use *plaisirs*.⁷ *mener*.⁸ See IV. 37.⁹ *explosion*.¹⁰ *se changer*.¹¹ *le germe*.¹² *à cette époque*.¹³ *pousser*.¹⁴ *comprimé*.¹⁵ *barbare*.¹⁶ *vraiment*.¹⁷ Say: *un retour à la vie*.

CXVIII.—WORK.

We have certain work to do for¹ our bread, and that² is to be done strenuously; other work to do for our delight, and that² is to be done heartily; neither is to be done by halves and shifts³, but with a will; and what is not worth this effort is not to be done at all. Perhaps all that⁴ we have to do is meant for nothing more than an exercise of the will and of the heart, and is useless in itself; but, at all events, the little use

it has⁵ may well be spared⁶ if it is not worth putting⁷ our hands and our strength to⁸. It does not become our immortality to take an ease inconsistent with its authority, nor to suffer any instruments with which it can dispense to come⁹ between it and the thing it rules; and he who would form the creations of his own mind by any other instrument than his own hand, would also, if he might, give grinding organs to Heaven's angels, to make their music easier. There is dreaming enough, and earthiness¹⁰ enough, and sensuality enough in human existence, without our turning⁷ the few glowing moments of it¹¹ into mechanism¹²; and since our life must at the best be but a vapour that appears for a little time and then vanishes away, let it at least appear as a cloud in the height of Heaven, not as the thick darkness that broods¹³ over the blast¹⁴ of the Furnace, and rolling¹⁵ of the Wheel.

—JOHN RUSKIN.

¹ See XII. 6.

² Better place the *that* sentences in juxtaposition, using *celui-ci* and *celui-là*

³ à bâtons rompus.

⁴ See I. 6. Use *travail*.

⁵ *quelque peu utile qu'il soit*.

⁶ Use *se passer de* actively with *on*.

⁷ See VII. 39.

⁸ See IV. 33.

⁹ See III. 28.

¹⁰ *terre à terre*.

¹¹ *qui s'y trouvent*.

¹² See IV. 35.

¹³ *planer*.

¹⁴ *souffle pestilentiel*.

¹⁵ *tournoient*.

CXIX.—OLIVER CROMWELL.

What can be more extraordinary than that¹ a person of mean birth, no² fortune, no² eminent qualities of body,³ which have sometimes⁴, or⁵ of mind, which have often, raised men to the highest dignities, should have⁶ the courage to attempt, and the happiness to succeed in⁷, so improbable⁸ a design, as the destruction of one of the most ancient and most solidly founded monarchies upon the earth; that he should have⁹ the power or boldness to put his prince and master to an open¹⁰ and infamous death; to banish that numerous and strongly-allied¹¹ family; to do all this under the name and wages¹² of a parliament¹³; to trample upon them too as he pleased, and spurn¹⁴ them out of doors when he grew weary of them; to raise up a new and unheard-of monster out of their ashes; to stifle that¹⁵ in the very infancy; to set up himself above all things that ever were called sovereign in England; to oppress¹⁶ all his enemies by arms, and all his friends afterwards by artifice¹⁷; to serve all parties patiently for awhile, and to command them victoriously¹⁸ at last; to over-run each corner of the three nations, and overcome with equal facility both the riches of the south and the poverty of the north; to be¹⁹ feared

and courted by all foreign princes, and adopted a brother²⁰ to the gods of the earth; to call together parliaments with a word of his pen, and scatter them again with a breath of his mouth; to be¹⁹ humbly and daily petitioned that he would please to be hired²¹, at the rate of two millions a year, to be the master of those who had hired²² him before to be their servant; to have²³ the estates and lives of three kingdoms as much at his disposal as was the little inheritance of his father, and to be as noble and liberal in the spending²⁴ of them; and lastly (for there is no end of all the particulars²⁵ of his glory), to bequeath all this with one word to his posterity; to die with peace at home²⁶ and triumph²⁷ abroad; to be buried among kings, and with more than regal solemnity; and to leave a name behind him not to be extinguished²⁸ but with the whole world; which²⁹, as it is now too little for his praises, so might have been too³⁰ for his conquests, if the short line³¹ of his human life could have been stretched out to the extent³² of his immortal designs?

—COWLEY.

- ¹ Say: *to see*. ² *sans, sans aucune*. ³ *prestance physique*.
⁴ *raised men, &c.*, must be used here, and instead of repeating say: *qui souvent y ont suffi*. ⁵ Say: *ni, sans aucune, &c.* ⁶ Use the infinitive.
⁷ See II. 37. Add *this enterprise* and put the clause after *earth*. ⁸ *invraisemblable*.
⁹ Repeat the sentence at the beginning of the extract. ¹⁰ Use *publiquement*.
¹¹ *appuyée d'alliances*. ¹² *patronage*. ¹³ Better say: *membres du Parlement*.
¹⁴ *repousser; chasser*. ¹⁵ Say: *this monster*. ¹⁶ *accabler*. ¹⁷ *stratagèmes*.
¹⁸ Say: *as a conqueror*. ¹⁹ See I. 1.—*Se faire*. ²⁰ Say: *by them as a brother*.
²¹ *acheter*. ²² *payer*. ²³ *tenir dans sa main*.
²⁴ *disposer, and turn noble, &c.*, into an adverbial phrase.
²⁵ *on ne finirait pas de détailler*. ²⁶ *à l'intérieur*. ²⁷ *domination*.
²⁸ Say: *which will die*. ²⁹ Better repeat the noun. ³⁰ =also. See V. 12.
³¹ *durée*. ³² *dans la mesure*.

CXX.*—HAPPINESS AND POVERTY.

The happiest individual I ever knew was the poorest. His name was Draper. That was all there was of his name, for he would have regarded anything additional as superfluity, and nobody indeed would have ever dreamed of asking such a waif for his Christian name. A Christian name implies christening, and parents, and godparents, and being born beforehand in a regular manner; whereas Draper had never to his knowledge, or that of anybody else, been inside a church or chapel, and had no more idea of who his father might have been than a cuckoo has. When I enjoyed the advantage of his acquaintance he was a person of middle age, square build, supremely perfect health—manifested by his magnificent appetite, white

* This and the remaining passages have been taken from London University Examination Papers.

teeth, ruddy face, and eyes like gray diamonds—abominably bad clothes, battered hat, gaping boots, and an eternally radiant smile, with an ever-ready joke. He was Shakespeare's Autolycus in rags and tatters, gifted with the same wit and the same philosophy. But his rags and tatters were peculiar in this, that they glistened from a distance like the sides of a fishing-smack, and for the same reason. Draper was covered with tar inside and out. He was panoplied in it. What he liked best in the world was doing nothing. In the winter, whenever he could, he did this in the nice soft straw of somebody's barn; in the summer he did it deep in the foxgloves and ferns of some coppice bank, where he could lie on his stomach, and watch the little creatures of the insect world go and come up and down their green bridges of the grass, and along the shady avenues that stretch under the buttercup leaves and gold balls of the crow's-foot. He knew and liked all woodland things, large and small, as if he had been a Faun; and understood the minds and the ways of weasels and foxes, hares and hedgehogs, field-mice and beetles, as if he had been himself in turns dipterous, coleopterous, quadrupedalian. But though he agreed with Aristotle that meditation was the only proper pursuit for a wise man, the need of beer and tobacco to assist meditation had forced him to a profession.

—SIR EDWIN ARNOLD.

CXXI.—OBSERVATION OF NATURE.

One says, it has been wet; and another, it has been windy; and another, it has been warm. Who, among the whole chattering crowd, can tell me of the forms and the precipices of the chain of tall white mountains that girded the horizon at noon yesterday? Who saw the narrow sunbeam that came out of the south, and smote upon their summits till they melted and mouldered away in a dust of blue rain? Who saw the dance of the dead clouds when the sunlight left them last night, and the west wind blew them before it like withered leaves? All has passed, unregretted as unseen; or if the apathy be ever shaken off, even for an instant, it is only by what is gross, or what is extraordinary; and yet it is not in the broad and fierce manifestation of the elemental energies, not in the clash of the hail, not in the drift of the whirlwind, that the highest characters of the sublime are developed. God

is not in the earthquake, not in the fire, but in the still small voice. They are but the blunt and low faculties of our nature which can only be addressed through lampblack and lightning. It is in quiet subdued passages of unobtrusive majesty, the deep and the calm, and the perpetual; that which must be sought ere it is seen, and loved ere it is understood; things which the angels work out for us daily, and yet vary eternally; which are never wanting, and never repeated; which are to be found always, yet each found but once; it is through these that the lesson of devotion is chiefly taught, and the blessing of beauty given.

—JOHN RUSKIN.

CXXII.—ON GOVERNING INDIA.

What is power worth if it is founded on vice, on ignorance, and on misery; if we can hold it only by violating the most sacred duties which as governors we owe to the governed, and which, as a people blessed with far more than an ordinary measure of political liberty and of intellectual light, we owe to a race debased by three thousand years of despotism and priestcraft? We are free, we are civilized, to little purpose, if we grudge to any portion of the human race an equal measure of freedom and civilization.

Are we to keep the people of India ignorant in order that we may keep them submissive? Or do we think that we can give them knowledge without awakening ambition? Or do we mean to awaken ambition and to provide it with no legitimate vent? Who will answer any of these questions in the affirmative? Yet one of them must be answered in the affirmative by every person who maintains that we ought permanently to exclude the natives from high office. I have no fears. The path of duty is plain before us; and it is also the path of wisdom, of national prosperity, of national honour.

The destinies of our Indian Empire are covered with thick darkness. It is difficult to form any conjecture as to the fate reserved for a state which resembles no other in history, and which forms by itself a separate class of political phenomena. The laws which regulate its growth and its decay are still unknown to us. It may be that the public mind of India may expand under our system till it has outgrown that system; that by good government we may educate our subjects into a capacity for better government; that, having become

instructed in European knowledge, they may, in some future age, demand European institutions. Whether such a day will ever come I know not. But never will I attempt to avert or retard it. Whenever it comes, it will be the proudest day in English history. To have found a great people sunk in the lowest depths of slavery and superstition, to have so ruled them as to have made them desirous and capable of all the privileges of citizens, would indeed be a title to glory all our own. The sceptre may pass away from us. Unforeseen accidents may derange our most profound schemes of policy. Victory may be inconstant to our arms. But there are triumphs which are followed by no reverse. There is an empire exempt from all natural causes of decay. Those triumphs are the pacific triumphs of reason over barbarism; that empire is the imperishable empire of our arts and morals, our literature and our laws.

—MACAULAY.

CXXIII.—ON CONCILIATING AMERICA.

My hold of the colonies is in the close affection which grows from common names, from kindred blood, from similar privileges, and equal protection. These are ties which, though light as air, are as strong as links of iron. Let the colonies always keep the idea of their civil rights associated with your government; they will cling and grapple to you, and no force under heaven will be of power to tear them from their allegiance. But let it be once understood that your government may be one thing and their privileges another; that these two things may exist without any mutual relation; the cement is gone, the cohesion is loosened, and everything hastens to decay and dissolution. As long as you have the wisdom to keep the sovereign authority of this country as the sanctuary of liberty, the sacred temple consecrated to our common faith, wherever the chosen race and sons of England worship freedom, they will turn their faces towards you. The more they multiply, the more friends you will have; the more ardently they love liberty, the more perfect will be their obedience. Slavery they can have anywhere. It is a weed that grows in every soil. . . . But, until you become lost to all feeling of your true interest and your natural dignity, freedom they can have from none but you. This is the commodity of price, of which you have the monopoly. . . .

Magnanimity in politics is not seldom the truest wisdom; and a great empire and little minds go ill together. If we are conscious of our station, and glow with zeal to fill our places as becomes our situation and ourselves, we ought to auspicate all our public proceedings on America with the old warning of the church, *Sursum corda!* We ought to elevate our minds to the greatness of that trust to which the order of Providence has called us. By adverting to the dignity of this high calling, our ancestors have turned a savage wilderness into a glorious empire; and have made the most extensive, and the only honourable conquests, not by destroying, but by promoting the wealth, the number, the happiness of the human race. Let us get an American revenue as we have got an American empire. English privileges have made it all that it is; English privileges alone will make it all it can be.

—EDMUND BURKE.

CXXIV.—THE BRITISH GRUMBLER.

Being an Englishman, I value all the rights that pertain to the character, amongst which I hold the duty, privilege, or pleasure of *grumbling* to be the most valuable and important; indeed, I may say, the most sacred. I am a *grumbler*—always was—and always will be; for it is as much my nature to grumble as it is that of the sun to shine. However, I flatter myself (or, in other words, render to myself the justice of asserting) that I never grumble without a reason. . . . What would the world come to if it were not for the grumblers? Where would be the boasted liberty of nations, and the march of intellect, and where would be what silly people call progress, if not for the grumblers? . . . Were I Chancellor of the Exchequer, and squeezed into such a financial corner as not to know whither, in dire extremity of national peril, to look for an extra million, I think I should try the effect of making an earnest appeal to the patriotism of my countrymen, and introduce into my Budget a proviso by which no man or woman should be allowed to grumble without taking out a grumbling license, duly registered and stamped. I would fix the price of the license at half the sum paid for the license to kill game—or say, one guinea and a half per annum. Considering the game that is brought down by grumbling as superior in plumpness and power of flight to that which can be brought down by the best shot of the most inveterate sportsman, the rate

could not be deemed excessive. If there were not at least a million of people, old and young, patrician and plebeian, from dukes and duchesses down to tailors and milliners, who would cheerfully pay their money rather than forego the truly British and liberal enjoyment which they inherited from their ancestors in the days of King John and Magna Charta, and which, next to the liberty of the Press, is the great bulwark of our Constitution, I, for one, should begin to despair of my country, and think that we deserved to be annexed to the French empire, where grumbling is not allowed, except it be performed secretly and privately. —JOHN WAGSTAFFE.

CXXV.—A LETTER.

Hawarden Castle, Jan. 7, 1885.

SIR:—As the oldest among the confidential servants of Her Majesty I cannot allow the anniversary to pass without notice, which will to-morrow bring your Royal Highness to full age, and thus mark an important epoch in your life.

The hopes and intentions of those whose lives lie, like mine, in the past, are of little moment; but they have seen much, and what they have seen suggests much for the future.

There lies before your Royal Highness in prospect, the occupation, I trust at a distant date, of a throne which, to me at least, appears the most illustrious in the world, from its history and associations, from its legal basis, from the weight of the cares it brings, from the loyal love of the people, and from the unparalleled opportunities it gives, in so many ways and in so many regions, of doing good to the almost countless numbers, whom the Almighty has placed beneath the sceptre of England.

I fervently desire and pray, and there cannot be a more animating prayer, that your Royal Highness may ever grow in the principles of conduct, and may be adorned with all the qualities which correspond with this great and noble vocation.

And, Sir, if sovereignty has been relieved by our modern institutions of some of its burdens, it still, I believe, remains true that there has been no period of the world's history at which successors to the Monarchy could more efficaciously contribute to the stability of a great historic system, dependant even more upon love than upon strength, by devotion to their duties and by a bright example to the country. This result

we have happily been permitted to see, and other generations will, I trust, witness it anew.

Heartily desiring that in the life of your Royal Highness every private and personal may be joined with every public blessing,

I have the honour to remain, Sir,

Your Royal Highness's
Most dutiful and faithful servant,

(Signed) W. E. GLADSTONE.

H.R.H. Prince Albert Victor, &c.

CXXVI.—THE FOUNDATION OF CONSTANTINOPLE.

The master of the Roman world, who aspired to erect an eternal monument of the glories of his reign, could employ in the prosecution of that great work the wealth, the labour, and all that yet remained of the genius of obedient millions. Some estimate may be formed of the expense bestowed with imperial liberality on the foundation of Constantinople, by the allowance of about two millions five hundred thousand pounds for the construction of the walls, the porticoes, and the aqueducts. The forests that overshadowed the shores of the Euxine and the celebrated quarries of white marble in the little island of Proconnesus, supplied an inexhaustible stock of materials, ready to be conveyed, by the convenience of a short water-carriage, to the harbour of Byzantium. A multitude of labourers and artificers urged the conclusion of the work with incessant toil; but the impatience of Constantine soon discovered that, in the decline of the arts, the skill as well as numbers of his architects bore a very unequal proportion to the greatness of his designs. The buildings of the new city were executed by such artificers as the reign of Constantine could afford; but they were decorated by the hands of the most celebrated masters of the age of Pericles and Alexander. To revive the genius of Phidias and Lysippus, surpassed indeed the power of a Roman emperor; but the immortal productions which they had bequeathed to posterity were exposed without defence to the rapacious vanity of a despot. By his commands the cities of Greece and Asia were despoiled of their most valuable ornaments. The trophies of memorable wars, the objects of religious veneration, the most finished statues of the gods and heroes, of the sages and poets, of

ancient times, contributed to the splendid triumph of Constantinople; and gave occasion to the remark of the historian Cedrenus, who observes with some enthusiasm, that nothing seemed wanting except the souls of the illustrious men whom those admirable monuments were intended to represent.

—GIBBON.

CXXVII.—MARLOWE'S IDEAL BEAUTY.

In Marlowe the fashion of ideal love for the ultimate idea of beauty in art or nature found its perfect and supreme expression, faultless and unforced. The radiant ardour of his desire, the light and the flame of his aspiration, diffused and shed through all the forms of his thought and all the colours of his verse, gave them such shapeliness and strength of life as is given to the spirits of the greater poets alone. He, far rather than Chaucer or Spenser, whose laurels were first fed by the dews and sunbeams of Italy and France, whose songs were full of sweet tradition from over the sea, of memories and notes which "came mended from their tongues",—he alone was the true Apollo of our dawn, the bright and morning star of the full midsummer day of English poetry at his highest. Chaucer, Wyatt and Spenser had left our language as melodious, as fluent, as flexible to all purposes of narrative or lyrical poetry as it could be made by the grace of genius; the supreme note of its possible music was reserved for another to strike. Of English blank verse, one of the few highest forms of verbal harmony or poetic expression, the genius of Marlowe was the absolute and divine creator. By mere dint of original and godlike instinct he discovered and called it into life; and at his untimely and unhappy death, more lamentable to us all than any other on record except Shelley's, he left the marvellous instrument of his invention so nearly perfect, that Shakespeare first, and afterwards Milton, came to learn of him before they could vary or improve on it. In the changes rung by them on the keys first tuned by Marlowe, we trace a remembrance of the touches of his hand; in his own cadences we catch not a note of any other man's. This poet, a poor scholar of humblest parentage, lived to perfect the exquisite metre invented for narrative by Chaucer, giving it (to my ear at least) more of weight and depth, of force and fulness, than its founder had to give; he invented the highest and hardest form of English verse, the only instrument since found possible for

our tragic or epic poetry; he created the modern tragic drama; and at the age of thirty he went

“Where Orpheus and where Homer are”.

—ALGERNON CHARLES SWINBURNE.

CXXVIII.—ON FRIENDSHIP.

There are two elements that go to the composition of friendship, each so sovereign that I can detect no superiority in either, no reason why either should be first named. One is Truth. A friend is a person with whom I may be sincere. Before him I may think aloud. I am arrived at last in the presence of a man so real and equal that I may drop even those undermost garments of dissimulation, courtesy, and second thought, which were never put off, and may deal with him with the simplicity and wholeness with which one chemical atom meets another. Sincerity is the luxury allowed, like diadems and authority, only to the highest rank, *that* being permitted to speak truth, as having none above it to court or conform unto. Every man alone is sincere. At the entrance of a second person, hypocrisy begins. We parry and fend the approach of our fellow man by compliments, by gossip, by amusements, by affairs. We cover up our thoughts from him under a hundred folds. Almost every man we meet requires some civility—requires to be humoured; he has some fame, some talent, some whim of religion or philanthropy in his head that is not to be questioned, and which spoils all conversation with him. But a friend is a sane man who exercises not my ingenuity, but me. My friend gives me entertainment without requiring any stipulation on my part.

The other element of friendship is Tenderness. We are holden to men by every sort of tie, by blood, by pride, by fear, by hope, by lucre, by lust, by hate, by admiration, by every circumstance and badge and trifle, but we can scarce believe that so much character can subsist in another as to draw us by love. Can another be so blessed, and we so pure, that we can offer him tenderness? When a man becomes dear to me, I have touched the goal of fortune. I wish that friendship should have feet, as well as eyes and eloquence. It must plant itself on the ground before it vaults over the moon. I wish it to be a little of a citizen before it is quite a cherub.

—EMERSON.

CXXIX.—PETER THE HERMIT.

Peter the Hermit is supposed, but only supposed, to have been of gentle birth. He was of ignoble stature, but with a quick and flashing eye; his spare sharp person seemed instinct with the fire which worked within his restless soul. . . . Peter fully believed in his own mission, and was therefore believed by others. He landed in Italy A.D. 1094; he hastened to Rome. The Pope Urban was kindled by his fervour, acknowledged him as a prophet, and gave full sanction to his announcement of the immediate deliverance of Jerusalem. The Hermit traversed Italy, crossed the Alps, with indefatigable restlessness went from province to province, from city to city. His appearance commanded attention, his austerity respect, his language instantaneous and vehement sympathy. He rode on a mule, with a crucifix in his hand, his head and feet bare; his dress was a long robe, girt with a cord, and a hermit's cloak of the coarsest stuff. He preached in the pulpits, in the roads, in the market-places. His eloquence was that which stirs the heart of the people, for it came from his own, brief, figurative, full of wild apostrophes; it was mingled with his own tears, with his own groans; he beat his breast. The contagion spread throughout his audience. His preaching appealed to every passion, to valour and shame, to indignation and pity, to the pride of the warrior, to the compassion of the man, to the religion of the Christian, to the love of the brethren, to the hatred of the unbeliever, aggravated by his insulting tyranny, to reverence for the Redeemer and his saints, to the desire of expiating sin, to the hope of eternal life. Sometimes he found persons who, like himself, had visited the Holy Land; he brought them forth before the people and made them bear witness to what they had seen or what they had suffered. He appealed to them as having seen Christian blood poured out wantonly as water, the foulest indignities perpetrated on the sacred places in Jerusalem. He invoked the holy angels, the saints in heaven, the Mother of God, the Lord Himself, to bear witness to his truth. He called on the holy places—on Zion and Calvary, on the Holy Sepulchre—to lift up their voices and implore their deliverance from sacrilegious profanation. He held up the crucifix as if Christ himself were imploring their succour.

—MILMAN.

CXXX.—FREDERICK THE GREAT.

He is a King, every inch of him, though without the trappings of a King. Presents himself in a Spartan simplicity of vesture: no crown, but an old military cocked hat . . . ; no sceptre but one like Agamemnon's, a walking-stick cut from the woods . . . ; and for royal robes, a mere soldier's blue coat with red facings . . . ; rest of the apparel dim, unobtrusive in colour or cut, ending in high over-knee military boots, which may be brushed (and, I hope, kept soft with an underhand suspicion of oil), but are not permitted to be blackened or varnished. Day and Martin with their soot-pots, forbidden to approach. The man is not of god-like physiognomy, and more than imposing stature or costume: close-shut mouth with thin lips, prominent jaws and nose, receding brow, by no means of Olympian height; head, however, is of long form, and has superlative gray eyes in it. Not what is called a beautiful man; nor yet, by all appearance, what is called a happy. On the contrary, the face bears evidence of many sorrows, as they are termed, of much hard labour done in this world; and seems to anticipate nothing but still more coming. Quiet Stoicism, capable enough of what joys there were, but not expecting any worth mention; great unconscious and some conscious pride, well tempered with a cheery mockery of humour, are written on that old face, which carries its chin well forward, in spite of the slight stoop about the neck; snuffy nose, rather flung into the air, under its old cocked hat, like an old snuffy lion on the watch; and such a pair of eyes as no man, or lion, or lynx of that century bore elsewhere, according to all the testimony we have. . . . Most excellent, potent, brilliant eyes, swift-darting as the stars, steadfast as the sun; gray, we said, as the azure-gray colour; large enough, not of glaring size; the habitual expression of them vigilance and penetrating sense, rapidity resting on depth . . . The voice, if he speak to you, is of similar physiognomy, clear, melodious, and sonorous; all tones are in it, from that ingenuous inquiry, graceful sociality, light-flowing banter, up to the definite word of command, up to the desolating word of rebuke and reprobation.

—CARLYLE.

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